

VOL. V, NO. 1.

"*Lessons in Practical Writing*."—Is the title of a series of valuable lessons by Professor D. T. Ames, in his *PENMAN'S ART JOURNAL*, published at 205 Broadway. The number for December has an article comparing the common loophand with shorthand, showing how much shorter the latter is, and suggesting that the want of the age is some relief from the unnecessary labor of loophand writing. What better means of getting that relief than Brief Loophand or Standard Phonography?—*Students' Journal*.

We agree with the *Journal* that there is no method better adapted to meet the demand than that it suggests. For further information address, A. J. Graham, author of Standard Phonography, 744 Broadway, New York.















## The Ethics of Art.

BY PAUL PATRICK.

It is a remarkable, though not a notorious, fact, that the guild of artists presents fewer knaves than any other class of men in the world. I say the fact is not notorious, because it is one of those quiet, universal, recognized aspects of the order of things which nobody ever conceives of the idea of disputing, or even of looking at twice. There would be a great ado in the world if there was a reasonable possibility of the sun not rising to-morrow. Sunrise would suddenly become a great and engrossing event in men's minds. They would begin to appreciate the importance as a fact in the economy of life. So with other universally acknowledged facts; men estimate them justly and at their full value only when something occurs to draw especial attention toward them. We tacitly admit, without formulating the proposition that artists, as a rule, are men of honor and of noble character; but when we come to state it in as many words, and then go back and think it over, we are struck with the significance of the fact; we perceive that it means a great deal, and we are irresistibly led on to investigate its meaning further. Why is it, we ask, that artists are less liable to knowed than other men? Is it because they bring good they fit themselves to be artists, or by being artists they fit themselves to be good? In other words, is ethics preliminary to art, or art preliminary to ethics?

We shall answer this question in favor of the latter alternative, and offer a few reasons for doing so.

In the first place, many who have become artists, and who are now recognized as men of high moral character, were profligates, and even criminals, when induced, either by circumstances or the inward craving of their nature, to devote themselves to the pursuit of the aesthetic and ennobling ideas which art fosters in the human mind. How many exquisite creations have been wrought in the prisoner's cell, and how many minds thus directed in the path which God designed for them? Love for his art, too, has saved many a man from intellectual and moral ruin. The minute he takes a step toward what is evil and base, he feels a sense of shame and regret, that gets intensified for the highest and purest use, and emboldened to but for of art human race, should be squandered on the common lusts of human life.

These are outward proofs. Let us look now at some of the interior reasons why the artist should be an upright man. And first, the presence before the mind of an abiding ideal is a motive to right. A man who has always an end in view is never a vacillating man; he keeps the straight path. If men this aim of his he is in nature beautiful and right, in harmony with all that is pure and inspiring, it is natural that he should come to partake of its spirit, to grow like, to be himself beautiful and right in character. It is said that when those who truly love each other have been married many years, however dissimilar their features, they gradually come to look like each other; strongly and deep acquaintance have made their thoughts akin, and thoughts, after all, are the chisels with which our faces are cut. Likewise, when a man is wedded to a conception, a high ideal, this family resemblance is almost sure to ensue. Artists are men of pure and high ideas, and their ideas, long contemplated, bare their effect upon the life and character of those who entertain them.

Again, always being occupied in a warrant of good character. The old saying about Satan and idle hands bears testimony here. Now the artist is perhaps the only class who can be always occupied, directly occupied, in his work. The waking hours are all his, thought is his workshop and his tools are always at hand. Indeed, I am inclined to think that if all artists spent more time in conceiving, and less in executing, we should have more masterpieces. Even in Penmanship, after an hour of patient thought on the harmonies of form, the adaptation of certain styles of letters for certain kinds of work, and in fact the scientific environment of his art as a whole, I think the amateur will find that by gaining some valuable abstract ideas he has vastly improved his technique. The artist, fortunately, is always impelled, as well as privileged, to be at work. There is a charm and fascination about the work of the artist which, having once penetrated the affections, never suffers them to be cold. Accordingly, when his mind is not otherwise occupied, the artist is prone to pursue his task in thought, and often the finest thoughts in his pro-

ductions are the offspring of ideas not immediately put into execution.

Finally, the true artist never forgets that he is a teacher, a commissioned man, and that the responsibility of superior talents rests upon him. I know not exactly whence it proceeded—this sense of liability to higher power. The artist acknowledges it, as well as the theist; but present it certainly is in the minds of those instructed with distinguishing gifts or acquirements, and especially is it present to the artist. He realizes that he, above all other men, possesses the power of impressing the human mind and directing its affections. To him much is given, and much will be required.

All honor, then, to the guild of artists—the soldiers of our free country! Under their fair skies, where merit, and not caste, is the passport to rank, who shall stand above the honest seeker of the beautiful? He is the upright man among men; pure hearted, devoted, filled with love for his kind, and an ardent desire to elevate and instruct them. He is a servant to whom, at the last, the Master shall fully say "Well done."

In the councils of many there is wisdom. Let this be verified through the columns of the JOURNAL. If you have a practical thought or a gem of pen art, send it along.

course, to lecture upon "Caricature and Comic Art."

At the close of the Bryant & Stratton Buffalo, (N. Y.) Business College for the holiday vacation, H. T. Loomis, teacher of penmanship, was presented by the students with a handsome gold-headed cane. Mr. George W. Davis, manager of the actual business department, was then made the recipient of an elegant pair of gold cuff-buttons.

G. A. Stockwell, who for several years has been associated with C. T. Miller in the N. J. Business College, Newark, N. J., has disposed of his interest in the College to Wm. E. Drake, who has for some time past been a teacher in the College. Mr. Stockwell retires owing to the unfavorable condition of his health. We are pained to learn that the College is in a highly prosperous condition.

The Students of Eaton and Burnett's Business College, Baltimore, Md., gave a musical and literary entertainment on Dec. 23 at the close of which E. Burnett and A. A. Eaton, Proprietors, and W. R. Glenn, the penman of the College, were each presented with a gold watch. Scarcely right, they could not expect to have two hundred and fifty students and escape being "come up" to occasionally.

At the closing exercises of the Bryant, Stratton & Suller Business College, Baltimore, Md., on Dec. 23, certificates for distinction and excellence were awarded to a large number of pupils by the faculty and presented to them by Prof. Suller, president of the institution, with congratulatory remarks. After the inauguration of the closing of the school for the holiday season, Prof. Suller was confronted by Mr. Daniel Litchman, who, in behalf of the pupils,

presenting pen artist, as evidenced by a highly artistic and skillfully finished bird and card design now before us.

G. W. Combs, Oakland, Ind., writes a handsome letter.

J. M. Boggs, one of the proprietors of the Island City Business College, Galveston, Texas, writes a handsome letter, and reports an unusually large attendance of students at that institution.

J. Tuck, Cranbrook, Ontario, writes a graceful letter, and encloses several well written cards.

S. A. Holmes is teaching writing to classes at Hillsdale, Cal. he writes a very good hand and encloses a creditable specimen of flourishing and lettering.

F. B. Davis, penman at Cady and Walworth's Business College, of this city, favored us with some superb specimens of writing and flourishing, which should have been acknowledged in the Dec. No., but were inadvertently overlooked. Mr. Davis lately completed a course of practical and ornamental penmanship at the Bryant & Stratton Business College, Philadelphia, Pa., under the tuition of Messrs. Sule and Flickinger, having a genius and skill for writing, under the tuition of these masters, he attained to a high degree of excellence, and now ranks among our most accomplished writers.

First, for grace, beauty and excellence, among the specimens of writing received during the past month, is a letter and several sheets of writing from Prof. L. D. Smith, teacher of writing and drawing in the public schools of Hartford, Conn. They go into our "big scrap-book."



The veteran Captain, John L. Tyler, is still teaching writing in the public schools of Fort Wayne, Ind.

E. L. McIlvray is teaching a large class in plain and ornamental writing, at Palmyra, Mo., and vicinity. He is an accomplished writer, and is highly commended as a teacher.

A. H. Bailey, Bookkeeper, Sheffield, Pa., writes a very good hand. His capital is quite general, a little practice upon the forearm movement will greatly improve his small writing.

H. S. De Sola, of the Southern Business College, Nashville, Tenn., is paid a high compliment in a recent issue of the *Courier Journal* for his skill as a writer, and success as a teacher.

Certificates and testimonials for various degrees of excellence, were awarded to one hundred and fifty pupils in T. R. Browne's Business College, Brooklyn, N. Y., at the close for holiday vacation.

Geo. G. Stearns is teaching writing and drawing in the public schools of Newport, Ky. He is a good writer and popular teacher. We acknowledge the receipt of an attractive specimen of flourishing from his pen.

L. S. Thompson, author of the *Electric System of Penmanship* and Professor of Industrial Art at Peabody University, Lafayette, Ind., is noted in the *African (Mich.) High School Lecture*

presented him with a valuable diamond ring, a sapphire set in English gold, as a slight token of their regard for him as a friend and instructor. In accepting the gift, Prof. Suller responded with pleasing and appropriate remarks, and extended his best wishes for their happiness and enjoyment during their short respite from study. This closed the duties of a most highly successful institution, comprising over three hundred pupils in daily attendance. At the annual meeting of the faculty, held on Dec. 31, Prof. Suller presented to each of his associate professors handsomely bound copies of "Gaskell's Compendium" of Laws and forms of business and society. In the pre-entration, Prof. Suller referred to the very efficient service rendered to the cause of business education by his colleagues, and to the generous appreciation of the public as evinced by the largely increased patronage bestowed upon the institution during the just closed, the total membership being in excess of five hundred pupils.

Charles B. Ward, with G. A. Gaskell, Jersey City, N. J., inclose four specimens of practical and elegant writing, also a creditable specimen of flourishing.

M. M. Babcock, teacher of writing and book-keeping at Alfred (N. Y.) University, writes a very graceful letter.

J. D. Day, the inventor of "Day's Patent T Square," is not only a skillful writer, but a

where you can see them when you visit our museum.

G. J. Amidon, teacher of writing at Carter's, Pittsfield, (Mass.) Business College, sends a superbly flourished ewan and an attractive and well executed bird design.

Under this head we will endeavor to answer all questions of general interest to our readers and the scope of which the specimens of which the JOURNAL treats, and not personal or of the nature of an advertisement. Many questions fall to be answered from one of these sources.

A. D. London, Ont.: Prepared India ink does tolerably well for pen drawing and lettering, but does not flow as readily or produce satisfactory results as that freshly ground from stick of fine quality. The prepared ink can be commended only for its convenience.

D. E. J. Oswego, N. Y.: Steel pens are the best for all grades of professional pen work, and for use in the classroom, field or styligraphic pen should not be used by pupils learning to write.

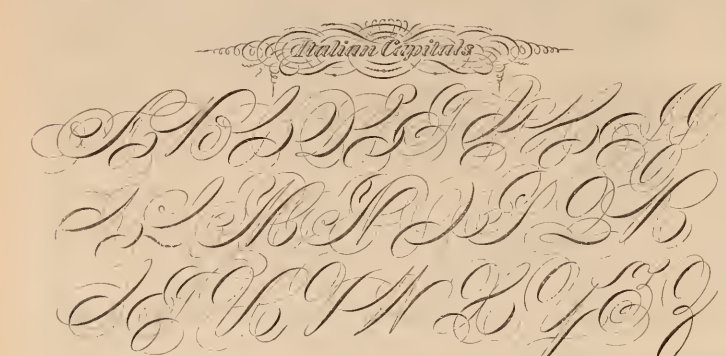
H. E. G. Mohle, Ala.: There is no ink, to our knowledge, made by mixing all the qualities you mention, viz. jet-black, ready-flow and unchangeable. Ink to be jet-black when used must contain so much coloring matter as to interfere to a greater or less degree with its flow.

M. O. R., Burlington, Vt.: Probably, about twenty words per minute is the average speed



EXERCISES FOR  
FLOURISHING.

## Italian Capitals



The above cut, photo-engraved from a page of Williams and Packard's Gems, and was originally executed by John D. Williams.

of long hand writers, thirty to thirty-five being the maximum for anything like legible writing. Short-hand writers, with corresponding skill and celerity, execute from one hundred and fifty to two hundred words per minute. About the average rate of speaking is one hundred and fifty words per minute, two hundred is rapid, two hundred and fifty is about the maximum.

G. W. J., Manchester, N. H.: We request a fine quality of Bristol board as the best material for fine pen drawing and specimen work. Whatman's paper (hot pressed), is also good.

D. E. S., Detroit, Mich.: Pen work designed for reproduction should be executed upon paper having a very hard, smooth surface with a fine quality of jet-black India ink freshly ground from the stick, and all pencil or guide lines should be carefully removed from the drawing with a piece of soft or sponge-rubber. All such drawings should be made upon a scale twice the size of the desired reproduction.

A. J. D., Kansas City, Mo.: The "Penman's Help" was changed to the "Album of Pen Art," which has suspended publication. So far as we are informed, the Penman's Art Journal is now the only regular published paper devoted to the art of penmanship, in the world.

N. R. L., Union City, Pa.: We have no back numbers of the Journal previous to Sept. 1877. All others can be supplied.

The average weight of newspaper matter forwarded from the New York Post-office during the past three months was twenty-five tons a day.

Now is the time to subscribe for the JOURNAL, and begin the new volume.

## Fancy Cards.

Just published twelve florished and floral designs: one pack, twenty-five cards, sent for 30 cents; ten cards, 60 cents; \$50, \$2.50; 1,000 for \$4.50. These are all new and original designs, and are unsurpassed by any in the market. No sample sent free. Orders unaccompanied with the cash will not be filled.

An Albany telegraph operator has received letters patent for a cipher writer designed for detectives, lawyers, business men, politicians and others, who wish to correspond in such strict privacy that none save themselves and those addressed can decipher the meaning. Its combinations are illimitable, and however well one man may understand the simple little instrument, it is impossible for him to discover by himself what combinations have been used by others. They consist of four sets of the alphabet, complete, and one set of figures, arranged on the outer circles of a disc.

Persons addressing the PENMAN'S ART JOURNAL, should be sure to use the entire name and not "Art Journal" as there is another publication called the Art Journal, also an American one. Communications intended for us, but imperfectly addressed, often go to one of those publications.

## A Treasure Wagon.

The removal of the Bureau of Engraving and Printing, at Washington, to a building half a mile from the Treasury, has made it necessary to provide new arrangements for the transfer of money and bonds between the two establishments. The department has had constructed a heavy van-like wagon, a sort of vault on wheels, built of iron and steel, and arranged internally like a bank vault, with a sheet iron lining. The doors are fastened with tremendous bolts, and the locks are of the combination order. The body of the vehicle is painted an olive color, with gilt ornamentation. When drawn through the streets by two immense horses, it attracts considerable attention, especially as it is always accompanied by five armed agents of the Treasury Department, two guarding the front and three the rear.

"Ladies and gentlemen," said an Irish manager to his audience of three, "as there is no body here, I'll discuss you all. The performance of this night will not be performed, but will be repeated to-morrow evening."

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NEW YORK SILICATE BOOK SLATE COMPANY,  
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Sole proprietors. Send for sample and circular. 9-121.

## The Common Sense Binder.

We are now prepared to furnish a convenient and durable binder for THE JOURNAL.

It is so constructed as to serve both as a file and binder. Sent post paid on receipt of \$1.75.

Address,  
PENMAN'S ART JOURNAL,  
201 Broadway, New York

## GASKELL'S BUSINESS SCHOOLS

Jersey City Business College.

23 and 25 Newark Avenue, Jersey City, N. J.

O. A. GASKELL, Principal. A. H. STEPHENSON, Sec'y.

Bryant &amp; Stratton College,

Cor. Manchester and Elm Streets,

G. A. GASKELL, Teacher, N. H.

WILLIAM HERON, Jr., Principals.

Circulars of both free for stamps. 6-17.

## Written Copies.

Owing to the great demand for "SPECIMENS," I have decided to send by mail on receipt of \$2c, an elegant set of written copies, not engraved, but graceful facsimiles from the Pen, making a most choice collection of beautiful Penmanship. Flourished Specimens, 35c.; Written Cards, 25c. per dozen. (Illustrated Small Cards with name, 1 doz. 50c.)

WHIGG'S BUSINESS COLLEGE.

Brooklyn, (E. D.), N. Y.

## APPROVED BY ALL EDUCATORS.

## SPRAGUE'S GRADED PENHOLDER.

Pat. Applied For.



Gives correct position of thumb and fingers, just the help in teaching writing, takes you cannot touch papers. Twelve, should become a habit, everywhere. Graded and straight holders are made that an oblique natural pose can be signed and the pen used obliquely. Send 5c. for graded or straight oblique holder, or 25c. for sample—straight holder.

W. H. SPRAGUE,  
Inventor and Manufacturer,  
Norwalk, Conn.

2-147. —50 receipts for all colors (including gold, silver, and blue), indelible for 25c. Stamp taken. W. B. D. T. Marlville, Oregon, 1-191.

FOR SALE at a bargain, an established and paying Commercial College, the only one in the city. For particulars apply to Commercial College, Canton, O. 7-12

## GEMS.

Your name beautifully written on 1 dozen cards, with the

## AUTOMATIC SHADING PEN

for 25 cents. Samples 10 cents. Address

1-111 W. S. BOWMAN, 212 Essex St., Lynn, Mass.

## SEND THE COPYING TABLE.

For making and using set partner for 10c. Write in cursive, 100 words of any writing or 10c. drawing from one original.

— GEO. BLAKE, Peppert, Iowa.

## NEW ENGLAND CARD CO.,

WOODSOCKET, N. H.

## PENMAN'S STOCK A SPECIALTY.

Send for New 1881 Prize List.

D. T. JAMES says: We take pleasure in referring

all to want of the cards to the

## New England Card Co.

1-111

## FOR SALE—The Fort Wayne Commercial College

is now for sale. Price \$150. This is a rare bargain. For particulars address,

1-111 THOMAS FOWLER, Fort Wayne, Ind.

## BEAUTIFUL Flourished Swan or Bird 10c. each. 12

12 Cards with name 10c. Specimens sent post paid 6c. OIDEON ELLER, Saginaw, O. 1-111

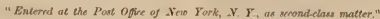












Trace the letters with ink of some sort, after



the fashion that is now common, or else they were painted with a small brush, as was probably the general custom at first.

Books were written generally upon skins, linen, cotton cloth, or papyrus; parchment, in later times was most esteemed. The several pieces, or leaves, were joined together so as to form a single sheet from the beginning to the end. This was then rolled round a stick, or if very long, two sticks, beginning at each end and rolling until they met in the middle. When any person wanted to read, he unrolled it to the place he wished, and when he was done rolled it up again. The lines were written in perpendicular columns like our present style. Hence, books of every size were called *rolls*. The word *columns* means the same thing in its original signification.

**Jeremiah 30: 1.** "Take thee a roll of a book, and write therein all the words I have spoken unto thee against Israel."

The roll was usually written on one side, that which was given to him, in vision, was written, both *within and without*.

**Ezekiel 1: 1, 10.** "And when I looked, behold, a hand was sent unto me; and lo, a roll of a book was therein; and he spread it before me, and it was written *within and without*; and there was written therein laments and mourning, and weeping."

From this account of the ancient books, it is easy to understand how they might be sealed, or a number of times, so that a new seal might have to be opened, after reading a part before the reader could proceed to the remainder.

**Leah 29: 11.** "And the vision of all is become unto you as the words of a book; it is sealed, which men deliver to one that is learned, saying, read this; I pray thee; and he saith, I cannot, for it is sealed."

Then we have the account of the book sealed with seven seals, which no man is worthy to open.

**Revelation 5: 1, 2, 3.** "And I saw in the right hand of him that sat on the throne, a book written within and on the back side, sealed with seven seals. And I saw a strong angel proclaiming with a loud voice, who is worthy to open the book, and to loose the seals thereof? And no man in heaven, nor in earth, neither under the earth, was able to open the book, neither to look thereon."

Letters were generally in the form of rolls, too. They were, probably, as in the Eastern custom at present, sent in most cases without being sealed, while those addressed to persons of distinction were placed in a valuable purse or bag, which was tied, and then closed over with clay or wax, and stamped with the writer's signet.

The Roman *scroll* or *book-ess* is a box of cylindrical shape; the rolls are placed in this perpendicularly, with labels at the top containing the titles.

Those among the Jews who were skillful in the use of the pen, were of considerable importance in society. They were distinguished from other men by having an *ink-horn* fastened to their girdle.

**Eccl. 9: 2.** "And one man among them was clothed with linen, with a writer's ink-horn by his side. And the Lord said unto him, go, thou shalt be the city of the silent, and set a mark upon the forehead of all that sigh and cry." Ink and pen, I believe, is mentioned in the Bible, but never, this *Epistle of John*, 13th verse: "I had many things to write, but I will not with *ink* and *pen* write unto thee."

**Second Epistle of John, 12th verse: "Having many things to write unto you, I would not write with *paper* and *ink*; but I trust to come unto you, and speak face to face, that our joy may be full."—*D. L. Musselman, in the Modern Argosy.***

#### When Subscriptions May Begin.

Subscriptions to the JOURNAL may date from any date since, and inclusive of September 1877. All the back numbers from that date with the four premiums will be sent for \$3.00. All the numbers of 1880 and 1881, with either two of the premiums will be sent for \$1.75. With all four of the premiums for \$2.00.

Now is the time to subscribe for the JOURNAL, and begin the new volume.

## Personals.

The *New York Mercantile Register* for January pays a high compliment to G. A. Gaskell, of Jersey City, N. J., principal of the Jersey City and Manchester, (S. H.) Business College, and author of a compendious of practical penmanship, and a recently published work on "Laws and Forms of Business and Society." Mr. Gaskell is one of our most enterprising business men and authors, and is achieving an enviable success and fame.

A. B. Hinman has opened a business college at Worcester, Mass. Mr. Hinman is a thorough and conscientious teacher, and will undoubtedly give full satisfaction to all who may favor him with their patronage.

These Powers who has for some years conducted the Fort Wayne, (Ind.) Business College, has sold his school to the proprietors of the Maumee Business College, of that city, which is conducted in connection with the Fort Wayne College, by the Rev. Adais Albro, M. S. Mr. Albro is a thoroughly competent instructor and will undoubtedly build up a flourishing commercial institution.

C. W. Robbins conducts a commercial department in Christian University, Canton, Mass. Mr. Robbins is an accomplished penman.

P. R. Cleary is teaching large classes of writing in Missouri. He sends a *chup* of fine names

## Practical Penmanship.

C. W. Rice, teacher of writing at Bryant's Business College, Chicago, Ill., incloses several specimens of business writing which are among the best he has received. Mr. Rice is one of our most promising young penmen.

J. B. Moon, Powder Springs, Ga., sends very creditable specimens of practical writing and flourishing.

J. T. Leomis, teacher of writing at Bryant's (Buffalo, N. Y.) Business College, is an accomplished penman and teacher of writing.

A numerous collection of well-written copy-sets and cards comes from W. H. Hallett, who is teaching writing classes in West Danby, N. Y.

A skillfully executed specimen of flourishing has been received from A. W. Dudley, teacher of writing in the Southern Indiana Normal College at Mitchell, Ind.

Oscar Schober, a student of the Joliet (Ill.) Business College, sends a good specimen of practical business writing.

J. C. Miller, teacher of writing at Allen's Business College, Mansfield, Pa., incloses several slips of writing executed in a masterly manner. Mr. Miller is among our most accomplished writers.



The above cut was photo engraved from a design flourished by Fiddling Schofield, teacher of penmanship, at Bryant, Stratton & Clark's Business College, Newark, N. J. Mr. Schofield ranks among our most skillful penmen and successful teachers.

for the JOURNAL from his present hands. He writes a very graceful hand.

We return our thanks to Messrs. Miller & Drake, proprietors of the N. J. Business College, Newark, N. J., for invitation to be present at the graduating exercises of that institution at Park Theater, on Jan. 19. Judging from the reports of the press, the exercises must have been very interesting and highly creditable. We regret that we were unable to attend.

I. S. Haines, who is teaching writing at Ann Arbor, Mich., is highly compensated by the press of that city for his fine penmanship and successful teaching.

C. F. Pond, principal of a select commercial school for ladies and gentlemen, on 15th and Chestnut Sts., Philadelphia, has sent a large number of the names of his pupils as subscribers to the JOURNAL. He says, in a card of recommendation, "I tell my students that a good hand writing combines the beautiful with the useful. That if they really wish to become good writers, the JOURNAL will be a great help to them after they have left school. That its beautiful forms and practical exercises, as they there appear from month to month, will improve their taste, preserve their interest, and tend to inspire them with a genuine love for the beautiful and uses of good penmanship."

We notice that Prof. W. N. Douglas, the popular superintendent of penmanship and book-keeping in the Lockport Public Schools, was a delegate to the Grand Chapter of the Royal Arch Masons, recently in session at Albany—a compliment well bestowed—"Doug" was always a good boy.

H. C. Spencer, of the Spencerian Business College, Washington, D. C., favors us with a letter executed in genuine Spencerian style, which is all that need be said.

F. H. Banker, of Lawrence, Kas., incloses several specimens of well-executed practical writing and a specimen of flourishing.

C. B. Ward, now with G. A. Gaskell, Jersey City, N. J., incloses several specimens of plain and fancy card writing which are very creditable.

Geo. Spencer, with the Northwestern Mutual Benefit Association, writes an elegant Seneca hand. Several slips which he incloses are sold for sale.

S. H. Gault, Cisco, Me., writes a very easy, graceful hand; the writing, however, lacks precision.

M. J. Goldsmith, teacher of writing at Moore's Business University, Atlanta, Ga., incloses an elegant written letter several slips of superb practical writing.

W. H. Johnson, at Muselman's Business College, Quincy, Ill., sends a club of seven names, and incloses a card photograph of a very handsome pen-drawing, entitled "Home, sweet Home."

Joseph Fuller, Jr., of Ashland, Pa., writes an elegant hand.

A. W. Woods, a student at Muselman's Business College, Quincy, Ill., is not only a graceful writer, but an artist of considerable skill as is evinced by photographs of two complicated specimens of pen-drawing which he incloses.

H. W. Flickinger, teacher of writing in the Union Business College, Phila., favors us with

a most exquisitely written letter. For simple ease, grace and perfection his writing is not excelled.

W. S. Bowman, Lynn, Mass., incloses several superior specimens of lettering executed with the Automatic Shading Pen. We have seen no work of greater merit executed with these pens.



#### Answers to

Note.—Under this head we will endeavor to answer all questions of general interest to our readers, and have no objection to the publication of the nature of an advertisement. Many questions fail to elicit answers from one of these penmen.

J. B. Rice, Wheeling, W. Va.—Shaded writing for business purposes is not objectionable from the fact of its shade, but from its more difficult, slow and correct execution, as compared with unshaded writing.

M. H. W., Harrisburg, Pa.—Four numbers only of the new *Spencerian Compendium* are ready for sale. No. 5 will be ready in about a month. All the numbers ready are mailed from the office of the JOURNAL at the publisher's price, 60 cents per number.

M. E. B., Wilmington, Del., asks what are the special requisites for good business writing?

First, the utmost simplicity and accuracy of form for all the letters. No superfluous flourish of any character; all the letters proper, neat and within their proper compass. These, united with a graceful, rapid movement, will give good business writing.

F. S. B. Salem, N. J., desires to know if blackboard practice will aid in obtaining a free movement. We think very little aid, for the ordinary writing movement would be derived from blackboard practice. Blackboard-writing is executed on a large scale, with a full sweep of the whole arm, while the ordinary writing is executed on a scale so small to employ only the fingers and a full forearm, with the arm at rest. These conditions are so dissimilar to have very little in common.

A. C. W., London, Ont.—The whole arm movement is not practical for general use in writing. It

should be used only where large capital letters are required or are admissible, such as in longer headings, superscriptions, etc. The forearm or combination movement should be employed for all writing of an ordinary size. With long and constant practice, the whole arm movement may be so disciplined as to be successfully employed in striking the capitals on the small scale of ordinary writing.

D. W. J., Cleveland, O., desires to know if we do not favor teaching writing analytically. Yes, most decidedly. But we would not so complicate our analysis as to render it, in any case, more than a help. Some authors have done more complex than is the nature of the thing. Most of the letters given through the JOURNAL have been analytical. We have purposely departed from that method in the present course, with the view of presenting more effectively some general hints upon the teaching and practice. The present course of lessons will be followed by a course of analytic lessons.

Words are things, and a small drop of ink filling the air upon a thousand things. That which makes thousands, perhaps millions think.

A rapid penman can write thirty words in a minute. To this he must draw his pen through the space of a rod, sixteen inches long, and he estimates his pen travels a furlong. We make, on an average, sixteen curves or turns of the pen in writing each word. Writing thirty words in a minute, we must make *dot* to each minute; in an hour, 28,800; in a day of only five hours, 144,000; in a year of only 365 days, 52,080,000. The man who made 1,000,000 strokes with his pen was not at all remarkable. Many men, newspaper writers, for instance, made 4,000,000. Here we have, in the aggregate, a mass of 300 miles long to be traced on paper by such a writer in a year.

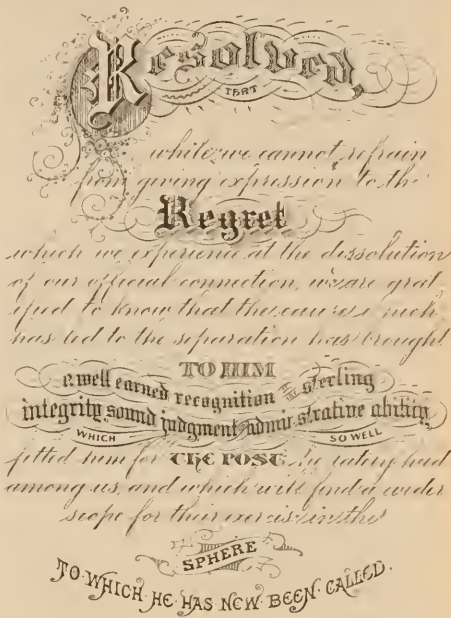
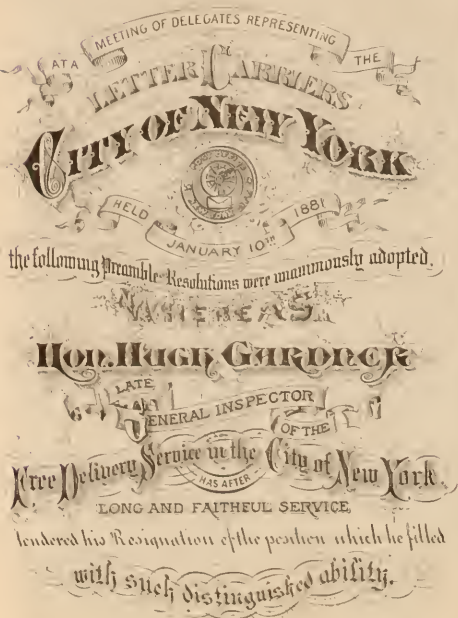
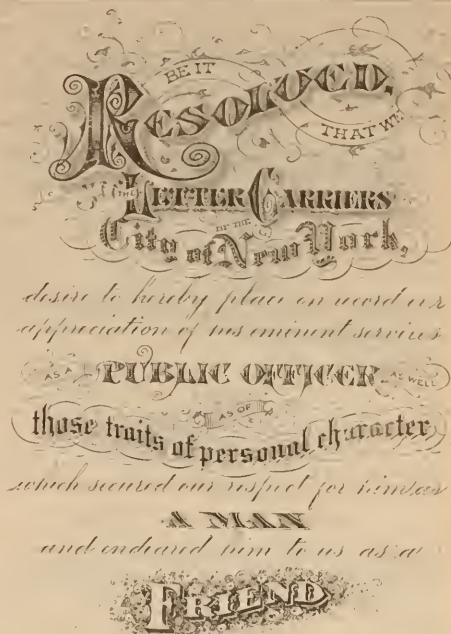














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MR. W. W. SADLER, Baltimore, Md.

Dear Sir: In reply to your inquiry as to how I like your new Counting House Arithmetic, I answer better than any other Arithmetic I have ever used in my school.

It is without doubt superior to any other Arithmetic now published. It is especially adapted for Commercial schools, and in my opinion destined to become a standard work of reference in the counting room. I shall recommend it to any and all who may inquire regarding its merits.

Respectfully yours,

H. E. HERRARD, Principal.

CLAMBERG BUSINESS COLLEGE,

BROOKLYN, DECEMBER 7, 1880.

Dear Sir: I have read the entire edition of your Counting House Arithmetic and will within 30 days after publication. The book does not surprise me, for I do not know of an Arithmetic so well suited to the peculiar wants of Business Colleges. Its use in our Commercial School for the past three months has satisfied me that it must be better than any ever before obtained in the same length of time. I like the book because of its practical character, and because of the abundance of examples of the various kinds of business problems.

The feature of "Review Questions" is a good one, but above all, the absence of all that is satisfactory to students, to professors, I would specially commend.

Yours truly,

CHAR. CLAMBERG, Principal.

W. H. SADLER, Baltimore, Md.

Friend Sadler: This is to say that we are using Sadler's Counting House Arithmetic in our senior Department, and consider it the best Business Arithmetic yet published.

H. C. SPENCER, Principal.

W. H. SADLER, Baltimore.

Dear Sir: In using Sadler's Counting House Arithmetic in my advanced classes, it is giving great satisfaction and interest.

The explanations and rules are clear, concise and pointed. I am glad to give your work my hearty approval. It is a most excellent textbook for the schools for which it is intended.

S. BOGDANSKI, Principal.

PROF. W. H. SADLER, Baltimore, Md.

Dear Sir: Some weeks ago I introduced your Counting House Arithmetic as a text-book for my pupils. After careful examination of many of its features, I pronounce them excellent, and I am glad to commend it to the use of all commercial colleges not only pleasing, but admirably adapted to use before large classes of many pupils.

Knowing that a commendation is only valuable when made after a thorough test of excellence, I have intended to withhold my expression of approval until now.

Wishing you the success with your book, merited by your anxious labors in perfecting it, I remain, very,

O. F. WILLIAMS, Prof. Law and Math.

PROF. W. H. SADLER, Baltimore.

Dear Sir: I have introduced your arithmetic into my schools, and am highly pleased with it. My teachers have all approved of the arithmetic, and are doing much better work than formerly with other books. I think the pupils make more rapid and satisfactory progress.

It is certainly far in advance of any other arithmetic of the kind.

G. A. GASKELL, Principal.

PROF. W. H. SADLER, Baltimore, Md.

Dear Sir: In looking over your Arithmetic and comparing it with other works, I will say that it is far ahead. It is most excellent in regard to questions and answers, and aptness in arrangement, as well as the treatment of the various practical topics. We have decided to use it in our school.

Very truly yours,

W. A. FRASER, Principal.

PROF. W. H. SADLER, Baltimore.

Dear Sir: It has been a little over two months since we introduced your new Counting House Arithmetic, and we are very profitably using it. It is a most excellent work, and we are very glad to recommend it to all who have had any business text book to use in the future. In our opinion it is the best Text Book for Business Colleges that has ever been published. Wishing you unalloyed success we are very truly yours.

J. M. MARTIN & BROS., Proprietors.

PROF. W. H. SADLER, Baltimore.

Dear Sir: I have pleasure in adding a testimonial, unsolicited, to the value of your Counting House Arithmetic. It seems to be just what is needed by Business Colleges and the counting room.

We have adopted it in our Institute, and are very highly pleased with it, and far more so with the superior results we are enabled to accomplish for our pupils since its adoption.

Very respectfully yours,

W. E. STONE, Principal.

PROF. W. H. SADLER, Baltimore, Md.

Dear Sir: Your Counting House Arithmetic needs my unqualified approval. I have used it in my school since its issue, and find it completely adapted to every want of a student. I read most gladly with it for a grand success.

Yours sincerely,

A. B. CLARK, Principal.

PROF. W. H. SADLER, Baltimore, Md.

Dear Sir: I have used your Arithmetic in my schools, and am very much pleased with it. It is a most excellent work, and we are very glad to recommend it to all who have had any business text book to use in the future. In our opinion it is the best Text Book for Business Colleges that has ever been published. Wishing you unalloyed success we are very truly yours.

D. M. McCLAREN, Principal.

PROF. W. H. SADLER, Baltimore, Md.

Dear Sir: I have used your Arithmetic in my schools, and am very much pleased with it. It is a most excellent work, and we are very glad to recommend it to all who have had any business text book to use in the future. In our opinion it is the best Text Book for Business Colleges that has ever been published. Wishing you unalloyed success we are very truly yours.

Very truly yours,

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*A. Robertson* *C. Robertson*

Post-office address: Box Harbor, Nova Scotia

The best improvement this month is shown by the handwriting of Mr. W. G. HAMAN, of Schnepfen, Pa. We give his portrait and exact fac-similes of his former and present styles below.

From the American Press, New York, the editor has just received a copy of the new book, and is very much pleased with it. It is a most excellent work, and we are very glad to recommend it to all who have had any business text book to use in the future. In our opinion it is the best Text Book for Business Colleges that has ever been published. Wishing you unalloyed success we are very truly yours.

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VOL. V, NO. 3

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D. T. AMES, Editor and Proprietor.  
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We hope to render the Journal, suitably interesting and attractive, to secure not only the patronage of all who are interested in skillful writing or teaching, but their earnest and active co-operation as correspondents and agents, by knowing that the laborer is worthy of his hire, we offer the following

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To every new subscriber, a reward, enclosing \$1.00 we will mail the Journal one year and send a copy of the "Book of Penmanship," revised and enlarged, 242 pp., the "Complete Picture of Progress," 222 pp., or the "Boundless Sea," 242 pp. For \$5.00 all fees will be sent with the first copy of the Journal.

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#### TO CLUBS.

Without special arrangement, the reader, we will mail the JOURNAL one year with a choice from the four premiums, to each subscriber, as follows:

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To those who prefer, we will pay equally liberal commissions in cash. Circulars giving special list of cash rates, and Normal System of Penmanship, the Journal will be sent as soon as possible on receipt of cash. Cash orders, or checks, or money orders, must be received on or before the twelfth.

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PENMAN'S ART JOURNAL.  
Published Monthly, New York.

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Subscriptions to the PENMAN'S ART JOURNAL, or order for Normal System of Penmanship, will be received and promptly attended to by:

INTERNATIONAL NEWS COMPANY,  
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NEW YORK, MARCH, 1881.

**The King Club.**

For this month comes from L. Asie, Minneapolis, Minn., and numbers forty-one names. Mr. Asie says he is prospering; we should know that, for the teacher who sends forty-one most subscribers to the JOURNAL from one club must not only have numerous patrons but he must have secured their respect and confidence by giving good instruction and by fair dealing; some teachers write us that they cannot get their pupils interested in the JOURNAL; in such cases we always doubt if they interest their pupils in their own teaching. Mr. Asie is not only an accomplished writer, but evidently a successful teacher.

The second largest club comes from E. F. Nihart, of the Atchison (Kan.) Institute, and numbers twenty-eight. The third, numbering twenty-two, comes from P. R. Cleary, Carson City, Mich. The Brothers of St. Joseph's School, of this city send a club of twenty. A club of nineteen comes from L. L. Tucker, Providence, R. I. J. W. Poucher, of Iowa, Mich., sends a club of eighteen. C. E. Carhart, Associate Principal of Folsom's (Albany, N. Y.) Business College, sends a club of twenty. L. L. Kitchell, Lowell, Mass., puts in his monthly appearance. The club of teachers or clubs have been too numerous to mention, but to each of the senders we return our thanks, and hope that they will all try and send the King next time.

**Delay.**  
Owing to the unusual pressure upon our time by the Whitaker investigation and other cases of questionable handwriting in courts, we have been compelled to delay the present number of the JOURNAL nearly a week beyond the customary date of its issue.

#### Thirty Easy Lessons in English Grammar.

During a recent visit to the Spencer Business College, at Washington, D. C., we were greatly interested in a recitation in English Grammar conducted by Mr. S. J. Spencer. Upon inquiring into his plan and method of teaching grammar, we were presented with a small work of fifty pages, bearing the above title, of which Mr. Spencer is the author. After a careful examination we have found it to be a work of unusual merit, and one peculiarly adapted as a class-book for business colleges, or by any teacher wishing to give a short and comprehensive course of instruction in grammar or punctuation. Although the work was designed for special use in that college, copies will be mailed to any address for 40 cents, inclosed to Mrs. S. J. Spencer, Spencer Business College, Washington, D. C.

#### Which was Which.

Henry C. and Harvey A. Spencer, of Washington, D. C., are twin brothers, and so closely resemble each other in their looks and personal appearance as to be distinguished only by very intimate acquaintances. Harvey has been a frequent visitor at, and is well known to all the students of our office. Harvey having been absent for several years, was entirely unknown to us at first; recently the two visited New York, and of course, as all good penmen do, honored our sanctum with a call. By pre-arrangement (Harvey, having been past regarding names, persons, &c.) entered a few moments in advance, greeting all about the genial and graceful master of the well-known brother, and was in a moment recognized by the warm and familiar air of an old acquaintance, presently in company. Our readers may imagine, but we must be excused from any attempt at describing, the peculiar viages and exclamations which greeted Harvey.

#### In He a Fraud?

If not, let him rise and explain. On the 27th day of October last, we received a letter from G. R. Santiago, Jackson, Miss., stating that he was getting up a club of subscribers for the JOURNAL, and inclosing a list of names for which he wished specimen copies of the JOURNAL to be mailed, to him in payment of commissions; since which we have received no communication from Mr. Santiago. But on the 6th ult., we received a letter from Mr. R. H. Washington, of Jackson, Miss., stating that he, with several others, paid Mr. Santiago the subscriptions for the JOURNAL, and have never received any but a sample copy. We sorely need to caution the public to be upon their guard when Mr. Santiago is around.

We shall not hesitate to give such worthless a testimonial.

#### Send \$1.00 Bills.

We wish our patrons to bear in mind that we do not desire postage stamps in payment for subscriptions, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slightly properly directed not one misarrange will occur in five hundred. Inclose the bills, and where letters containing money are sealed in presence of the post-master we will assume all the risk.

#### Special Rates to Clubs.

To favor teachers and pupils in schools where numerous copies of the JOURNAL are desired, we offer to mail it one year on the following very favorable terms:

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To each subscriber will be mailed, as a premium, with the first copy of the JOURNAL, at which they may designate, either the "Boundless Sea," 242 pp., the "Flourished Eagle," 242 pp., the "Book of Penmanship," 242 pp., or the "Picture of Progress," 222 pp. For 50 cents extra all four of these premiums will be sent. These premiums are all originally executed with pen, and are among the masterpieces of pen art. Either of them, to an admirer of skillful penmanship, is worth the entire cost of a year's subscription.

#### Extra Copies of the Journal.

Will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

#### Explanation.

In a few instances postal cards have been mailed to subscribers giving notice of the expiration of their subscription after it had been renewed, the mistake occurred only where subscriptions were renewed in advance of their expiration, in which case the name was entered upon a new register, this fact being overlooked by the clerk, having charge of the old register, the customary notice was mailed at the expiration of the subscription.

#### Value of Our Premiums.

To any admirer of fine artistic penmanship, or any one desiring attractive and appropriate parlor or school-room pictures, each premium which we offer free to every subscriber, is fully worth the price of the JOURNAL for a year, while we believe that the JOURNAL will many times repay the dollar it costs to any one applying to the attainment of good practical or fine artistic penmanship.

According to the *Wall Street Gazette*, the whole body of English readers for the press is up in arms against authors and their illegible manuscript. The war was begun by the author of "A Sailor's Sweetheart," who shifted the entire blame of the criticism for blunders and contradictions in his last book upon the compositors and publishers' readers. The readers are not content with his just excuse for everything like an apology from Mr. Clark. They clamor for a reprobation of the illegible words and phrases which they are expected to decipher, and their urgency has induced the editor of the *Printing Times* to promise that he will issue a fac-simile page of caligraphic enigmas taken from manuscripts sent to the press. From the days of Tom Moore, with his just excuse for everything like an apology from Mr. Clark. They clamor for a reprobation of the illegible words and phrases which they are expected to decipher, and their urgency has induced the editor of the *Printing Times* to promise that he will issue a fac-simile page of caligraphic enigmas taken from manuscripts sent to the press. From the days of Tom Moore, with his just excuse for everything like an apology from Mr. Clark. They clamor for a reprobation of the illegible words and phrases which they are expected to decipher, and their urgency has induced the editor of the *Printing Times* to promise that he will issue a fac-simile page of caligraphic enigmas taken from manuscripts sent to the press.

#### Book Notice.

We have before us a 12 mo. 450 page work, entitled, "A Grading system for country schools," by Alex. L. Wade, County Superintendent, Madison, Mo. It is a very desirable plan, and the many useful and practical hints offered in this work for conducting a country school, renders it one of the most serviceable works yet published upon that subject. It is like practical in the course of instruction advocated, and in the modes for conducting and disciplining a school. If we mistake not, the work will meet with a wide circulation, certainly it should be in the hands of every public school teacher in the land, and for them it will be a good investment of \$1.50, for which sum it will be a good investment. Alex. L. Wade, Morgantown, W. Va.

#### Exchange Items.

The *Book-keeper*, published by Selden R. Hopkins, 76 Chamber street, New York, semi-monthly at \$2.00 per year, is a periodical of great interest, and practical value to every accountant, and especially so to teachers of book-keeping. The editor, Mr. Hopkins, is a practical accountant and author, and treats in an able and comprehensive manner, not only the science of accounts but all topics bearing upon the subject. In its problem department all manner of book-keeping subjects are discussed and questions answered, thus affording a ready and cheap means for accountants and teachers to obtain light upon what may to them be intricate and dark problems. We feel assured that to every accountant, teacher, or pupil of book-keeping the *Book-keeper* will be a good investment of \$2.00.

The *Northern Indiana School Editor*, edited by H. B. Brown and C. W. Houser, Chicago, Ill., is an interesting educational magazine of 48 pages, mailed one year for \$1.00.

The *Book-keeper*, published by Selden R. Hopkins, 76 Chamber street, New York, semi-monthly at \$2.00 per year, is a periodical of great interest, and practical value to every accountant, and especially so to teachers of book-keeping. The editor, Mr. Hopkins, is a practical accountant and author, and treats in an able and comprehensive manner, not only the science of accounts but all topics bearing upon the subject. In its problem department all manner of book-keeping subjects are discussed and questions answered, thus affording a ready and cheap means for accountants and teachers to obtain light upon what may to them be intricate and dark problems. We feel assured that to every accountant, teacher, or pupil of book-keeping the *Book-keeper* will be a good investment of \$2.00.

The *Sovereign and College Tell-tale*, published by Packard's Business College is received, and like every thing that comes from Packard's, is the best of its kind, check-off of solid merit. It will be interesting to any one, especially so to all interested in business education. It may be had without money and without price by sending to S. S. Packard, 805 Broadway, New York.



I. S. Preston is teaching large classes in writing in the High School at Ottawa, Ill.

E. K. Christ is teaching writing in the public schools of New Britain, Conn.

C. B. Bunnett, with the house of John V. Fennell & Co., Chicago, is an accomplished business writer.

C. O. Sutton is teaching writing at the N. J. Business College, Newark, N. J. Mr. Sutton is an accomplished writer.

Thos. Powers, who recently sold his business to Court Wayne, Ind., is about to establish another at Lafayette, Ind.

The Rochester N. Y. Business University, conducted by L. L. Williams, is about to occupy new and commodious rooms cor. Main and Market streets.

J. A. Mitchell is teaching the Payson, Dakota, and Scribner's system of writing in the public schools of Quincy, Ill. Mr. Mitchell is an elegant writer.

H. W. Soffer is teaching writing classes in Knoxville and neighboring towns in Orleans Co., N. Y. He is favorably mentioned by those who have had to do with his work.

H. B. Miller has just closed a course of writing lessons in the High School at Ottawa, Ill. He gives the JOURNAL for one year as a prize to the pupil making the greatest improvement.

Messrs. Howe & Powers, proprietors of the Metropolitan Business College, Chicago, have removed to elegant and commodious rooms, Nos. 77 and 79 Madison street, between a fire and prosperous firm. Success to them. Mr. Powers is also the publisher of the *Complete Accountant*, advertised in another column.

Mr. Swartz, special teacher of writing in the public schools of Belleville, Ontario, is highly complimented by the press, and judging from a package of writing sent to this office, we judge primary pupils under his tuition, the compliments well deserved. Mr. Swartz is an accomplished writer as well as a popular teacher.

We are in receipt of several fine specimens of flourishing executed with Alling's Japan and fancy inks; also several highly flattering testimonials from penmen and others who have used these inks. Mr. Alling sends an attractive variety of artistic specimens for 10 cents, and a circular giving full particulars of his system. Address Fred. D. Alling, Rochester, N. Y.

During a recent visit to Washington, D. C., had the pleasure of inspecting several well executed and highly artistic specimens of calligraphy, by J. W. Swank, who is the skilled penman of the U. S. Treasury. We are also indebted to Mr. Swank for several courteous exchanges through the various departments of Uncle Sam's vast Treasury House. Mr. Swank promises to favor the JOURNAL with occasional notes from the capital. We shall hope for the first installment in our next.



S. G. Snell, Webb's Mills, Me., incloses an attractive specimen of flourishing.

O. C. Burgess, Albert Lee, Miss., writes an elegant business letter with no pretensions.

John A. Taylor, teacher of writing, Union Grove, Iowa, sends a creditable specimen of writing and flourishing.

A graceful and artistic specimen of flourishing comes from W. G. Hussey, of the Dirigo Business College, Augusta, Me.

An ornamental design and several specimens of plain and fancy cards have been received from A. H. Steadman, Freeport, Ohio.

W. A. Taylor, Vienna, Ohio, incloses an artistic specimen of flourishing and drawing, and also several creditable specimens of card writing.

M. B. Moor, Morgan, Ky., writes a very handsome letter, in which he incloses several well executed designs, also handsomely written cards.

H. M. Houser, teacher of writing at Chaffee's Photographic Institute, Denver, N. Y., incloses a gracefully written letter several superior specimens of card writing.

H. M. Reeves, who is in the Canada Southern Railway ticket office, Buffalo, N. Y., writes a handsome letter, which incloses several slips of good business writing.

C. N. Crandall, teacher of writing in the public schools of Valparaiso, Ind., incloses an extensive and highly artistic specimen of card writing, a creditable specimen of off-hand flourishing.

Among the most elegant specimens of epistolary writing received during the past month is a letter from J. J. Smith, teacher of writing at Moore's Business University, Atlanta, Georgia.

Among the most graceful and finished specimens of practical writing received during the



past month is a package from J. M. Willey, Penman at Bryant's Business College, Chicago, Ill.

R. W. Cobb, Penman at the Spencerian Business College, Cleveland, Ohio, incloses in an elegantly written letter several superior specimens of cursive writing and an artistic specimen of off-hand flourishing.

One of the most elegantly written letters received during the past month came from W. B. Patrick, teacher of penmanship in Sadler's Baltimore (Md.) Business College. Patrick is evidently well up towards the head of accomplished writers.

P. R. Cleary, Carson City, Mich., writes a handsome letter in which he incloses a graceful specimen of flourishing and a club of *forbearing* subscribers to the JOURNAL. Mr. Cleary is highly complimented by the press as a skillful and successful teacher.

## A Dispute between the Pen and the Sword.

(Translation from the French of Baron de Sacy, for the PENMANS ART JOURNAL.)

In reading the article in a late number of the JOURNAL, entitled, "Le plume est plus puissante que l'épée," the pen is mightier than the sword," I was reminded of the following fable of French history.

Many years ago a dispute arose between the King's ministers who were his secretaries for the execution of his will, and the generals who commanded his vast armies.

The knights of the sword said: "Klougence is our province. We are the heroes of dexteration and combat.

"The oracles of prudence proceed from our mouth; it is by them that we have established the foundations of the empire; they are the hands by which its frame is held together.

"Our hand leads the pen, the glorious instrument, whose power nothing can resist; which puts down the mighty, and gives understanding to the simple; through its form he small, and weak, and insignificant, yet the brave, who have drawn the sword, are compelled to retreat before it. It brings to nothing princes intoxicated with their greatness."

Then, taking up the pen, they added: "You are the steady supports of glory."

"The pen in our hand is the ornament of the diadem. With us is the distribution of honors; we trample the stars of heaven under our feet. They who handle the sword are but our vassals; our pen penetrates their hearts without resistance."

By this time the chief of the armies had become very indignant at the seeming audacity and humility of the advocates of the poetic lyre, and strutting to and fro with all the concert of an average military paper, he answered:

"What is that you say? Are not we the lions of war? the heroes of slaughter, courage? We put the flame of battle through the shield of our armies; and the terrors we inspire lay the lands desolate and solitary; the people who inhabit them quit their homes blood hearted; children shudder their parents to escape our fury."

"To us alone belongs the sword, which, with out a tongue, speaks more greatly and irresistibly, and without risk, penetrates all things."

"In its impetuous career, like the torrent of Kishon, it sweeps away all opposition. When the supports of royalty meet in the presence of the Most High, it is called above all things; it is the crown of kings, the diadem of the Lord; it is the sword which reaches over the safety of those who use it, and the victims of its vengeance are swept away to the sand of the beach."

Non both parties having said their "little speech," and each being egotistic enough, as is usually the case, to think that he had "said it over," the other, the SWORD and PEN parted. The request was granted and the SWORD proceeded. "It is I who inspire strength and courage in my heroes. It is of me that the valiant and the young lions expect their food; whilst I exist, they will suffer neither hunger nor thirst; for I feed them with the flesh of the mighty, and make them drunk with the blood of the brave."

"How dare the weak PEN to compare himself with me, whom my ferociousness, and whom I trample under foot? That fail, weak reed! that vile trundle! shall she dare dispute precedence with me? At the slightest touch she crumpled, she, the wind blows, and, no trace of her remains."

In the meantime the PEN had been taking notes in shorthand, and the pauses between the "far-fetched" sentences of the SWORD allowed ample time for the PEN to thoroughly digest the

points and frame an answer, so that when her time came she replied in the following elegant, easy and logical style:

"For once Truth hath escaped thy lips. Thou hast declared the thing as it is. Yes, it is thou who sheddest blood; thou art known by thy violence and cruelty."

"Alas! what blood hast thou poured forth! How many innocents has thou massacred!"

"From the day thy existence began, thou hast not ceased to depopulate the earth; to fill all places with the bodies of the slain; to tear the infant from the breast of its mother."

"If thou boast thy strength against me, know that it is not in strength that my power consists, but in the spirit that animates me."

"With what face canst thou compare with me? I am of pure and blameless life; a sinner in places as well as in acts; but thou art a vagabond tramp of the desert, whose whole conduct is a tissue of crimes, rapacity, and murder too vile for contemplation."

"Thou hast no abode but among thimble mountains, rocky, the habitation of the chamois and conies, the caverned channel of the torrent, and the gloom of ancient forests."

"Whoever sees thee speeds his flight. On the contrary, my presence increases joy, and my society inspires confidence."

embowered with the mire of the slough of laziness, and he has not exerted the energy to shake it off, so he makes a sorry shift of life, and comes to the end of it a wreck of wasted opportunity.

Especially in art the young man needs early to fix his standard. "Art is long, and time is fleeting," says the poet, and one cannot decide too promptly, if he intends to be an artist, what particular kind of artistic work he ought to do, and how he ought to set about it. *Oughtness* is the lever which has lifted many an honest young aspirant to the highest honors of his profession.

The art of penmanship, everybody knows, is not acquired in a day. A young man may decide to be a penman, but that doesn't make him one. There is much to be learned, and plenty of it, before he can lay claim to the title of artist *penman*. He must fix his standard, and then climb up to it. Suppose, now, that he doesn't think it necessary to be so precisely defined in his aim. He thinks it well enough, especially if the necessity for bread does not stare him in the face, to have a sort of floating purpose to make his mark on the scroll with the pen, some day, and meanwhile he will take a step in the direction of success every time he finds it convenient. Perhaps he takes lessons intermittently, and practices when he hasn't anything else to do. At

## Penmanship.

It is a fact, conceded by all, that an education is not complete without good writing. How often we hear it expressed "that penmanship is an art," and only those who have that "special gift" can become good writers; this is an absurd idea. Does the lawyer, doctor, merchant, or even a farmer, need a "special gift" to enable him to succeed? No, it is study and practice.

If so in other professions why not in penmanship? Practice, without study, is almost worthless in any profession; the two must be used together to insure success. It is an old saying that "practice makes perfect," but this is not true; it implies only practice; a pupil may practice and every succeeding line be worse than his predecessors, but with careful study it is impossible. A successful teacher will always set the brains of his pupils to work before he does their fingers, he will direct his first efforts to awaken thought. Every copy should be carefully analyzed before being practised by the pupil; let it become so familiar to the pupil that the correct form and construction of the letters will be engrained on his mind so thoroughly that he will know just how a letter should be constructed, the fingers, after proper instruction, will very soon acquire the skill for placing it on paper.



The above cut was photo-engraved from an original pen and ink specimen by G. T. Oplinger, of Staunton, Pa. Mr. Oplinger was many years a teacher of writing in Williamsport Commercial College, but for some years past he has devoted his time principally to designing and executing ornamental pen work.

"Thou art regarded as a man polluted and contagious; a miserable outcast and a plague to humanity. Robbers and profaneness; men nursed in crime, these alone of mankind seek to be thy associates."

No doubt that you all wide declare, in lyre poetique *cane l'epée*,—the poetical lyre has the sword.

QUINCY, ILL., Feb. 7, 1881. C. L. MARTIN.

## Having a Standing in Life.

BY PAUL PASTOR.

A certain natural levity and aversion to the difficulties of conscientious labor, has prevented many a promising young man from realizing his possibilities in life. He pretends, perhaps, that he does not object to work; he even declares himself into thinking that he is working, while in reality he has never broken through the diatribe which separates him from real honest effort;—he does not know what work is.

Alas, how many young plants are entangled to day in this very snare! One of the chief things which a life beginner dislikes to do, is to form a strict personal standard. He shirks the yoke. If he puts it on, there will be no alternative but to work in good earnest, if he keeps it off a little while longer, there will be a chance to work and play too. He thinks he is too young to commence slaving now. Be and why, when he feels a little older, a little more reconciled to the serious side of living, he will plan his work, and devote himself to it heart and soul. But the years fly, and he grows so older in wisdom. His feet are well en-

first he may seem to be getting on as well as his more industrious companions. Streams that course oceans apart often flow for miles after leaving their common source elude together. But eventually the man with the standard in life grows away from his heedless companions. Perhaps they have come to the first bill of difficulty; so ascend, the other goes around it. One direction seems as good as another to the man who has no fixed aim. He wanders about quite likely, till he has tired himself to no purpose, and then sits down to rest. It is this time the man with the standard is out of sight.

The sooner we come to that tried old conclusion, "Life is earnest," the better it will be for us. It may seem hum-drum enough to the spirited young man just loosed from parental restraint, but, just like "home, sweet home," if he does believe in it now, he will have a long walk round the girdle of the earth in search of something better, and is just as sure to bring up on the worn old threshold of human faith at last, as the sun is to creep back under the gates of the east-to-morrow morning. In the words of the wise Irishman,—"Shure, he'd better chop before he sharts!"

## Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as endorsing anything outside of its editorial columns; all communications, not objectionable in their character, or devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Like all other professions it needs study, practice and energy to make it a success.

A. E. DUNNIST.

## Our most profound Sympathy and Condolence

Is extended to our former employee Mr. A. B. Dodge who, within a year after his marriage, is suddenly called upon to mourn the loss of a dearly beloved wife. Mrs. Dodge was an interesting and accomplished lady, and will be deeply mourned by a large circle of friends.

## Part V of the New Spencerian Compendium

Is now ready, and is an exceedingly attractive and valuable number to any one seeking examples for lettering, to which this part is especially devoted. This or any of the previous parts mailed at the publishers price from the office of the JOURNAL.

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Subscriptions to the JOURNAL may date from any time after, and inclusive of September 1877. All the back numbers from that date with the four premiums will be sent for \$3.00. All the numbers of 1880 and 1881, with either two of the premiums will be sent for \$1.75. With all of our premiums for \$2.00.

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# THE PENMAN

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**B. F. KILPATRICK, Associate Editor.**

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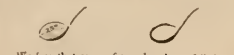
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**Lessons in Practical Writing.**  
 No VII.



This is our eighth lesson. In all the capital stem has been the base of the capital letters we therefore suppose that most of our class will now make the stem well high perfect. But lest there be some who have not quite reached the point beyond which there can be no improvement, we will consider a few of the most prob-

able faults, and offer a suggestion to aid in a further advance toward that desirable point. First,—let us review briefly the analysis of the stem. It will be remembered that it is composed, first, of an unshaded left curve, which is followed by a shaded right curve of equal length and degree of curvature, the two having an average slope of 32°. These are followed by an average slope of 32°. These are followed by an unshaded left curve, intersecting the other curves at their centre or point of union, forming a perfect oval, whose width is two-thirds its length. A line passing through its centre should have a slope of 32°. Example—



We fear that some of our class have failed to observe or to remember all of these facts. We imagine we are looking over their work. Among the most frequent faults will be stems having a long, shaded left curve, joined to a short, unshaded and improperly shaded right curve, finishing with an awkward, egg-shaped, oval stem—thus



And should be corrected as is indicated by the dotted line. Another frequent fault will be that they begin with a short, abrupt left curve, followed by a long right curve, and ending with a left curve which fails to form a perfect oval, thus—

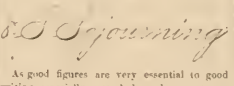


And should be corrected as per dotted line. The chief secret of becoming a good writer is in the acquisition of the habit of close and accurate criticism of one's own writing, in addition to applying the hints above given. No pupil should lose sight of the suggestions we have previously made respecting size, slope, spacing, connections, proportions, &c.

We give as a copy for the present lesson the capital S. In this the stem is somewhat modified by having the left curve more abrupt than it has been in the letters we have hitherto had, by being thrown forward a space equal to one-half the width of the loop, so that the average slope of the letter may be 32°.

The lines forming the loop of the S should curve at the centre of the letter, and the shade be located entirely below the point of crossing. The left curve forming the oval should closely approach the stem at the point where the lines forming the loop cross. The upward line of the S should be a full right curve, dividing the oval through the centre.

COPY FOR LESSON



As good figures are very essential to good writing, especially to clerks and accountants, we here give them as a copy for additional practice in connection with this lesson.

1234567890

"This a lesson you should know.  
 If at first you don't succeed,  
 Try, try again."

## Boston Schoolmasters

CURIOUS EDUCATIONAL EXAMINATIONS—ASTONISHING DEVELOPMENT OF STRANGE FACTS.

For some time the members of the Board of Supervisors of Boston have been subjected to criticism, but the papers, before taking up the question, demanded that the charges should be more specific; reply to this, some gifted creature writes the following to the *Transcript*:—

"One dark and rainy night I was hurrying along one of our crowded streets, when I perceived a dark object on the ground before me, I picked it up, and found it to be a small book, evidently a diary, and after endeavoring in vain to find its owner among the people next me, I took it home, intending to advertise, should it prove to be of value."

Disser and a warm fire drew its existence from my mind for some hours, but sitting that evening by the grate I was it on the table where I had thrown it, and began to examine it with curiosity. It proved to be a small, closely-written blank-book, bearing on the first page the name of one of our well-known superintendents, and beneath it was written in a firm hand that the "S's" were all of the proper height and were a superlatively dotted, "Let no man read on pain of reprimand." That somewhat puzzled me for an instant, but a flash of recollection came over me, on visiting her: I have heard that a Superintendent, on visiting a room in any public school, usually wrote a few lines in a little book, the significance of which no one knew. This, then, was the very book which had condemned and commended so many teachers, and probably contained a record of the most striking of a superintendent's doings. When I reflected that it was a record sacred to the Board, I hesitated in opening it, but the thought that by reading it I might ascertain the owner's duties and his performance of them, and thus vindicate his honor to the world, overcame every nice scruple. I began to read, and before the book was finished became humbled and ashamed even to have believed injurious reports of those faithful public servants. It was a record of several weeks' duties interspersed here and there with jottings and memoranda which I will quote. To ascertain her salary, believing that no word of misdeed could influence public opinion as would a verbatim account from the gentleman's own pen:

"Monday. Begun my study in the — district, and have much to criticize. Found Miss A teaching definitions in arithmetic, and on remonstrating was asked by her, 'I would entirely do away with such drill!' Answered that the real question was whether the higher and more ideal ground to take was that of definition or non-definition. Saw that she did not quite take my meaning, and was incapable of applying high moral truths to mathematics."

"S L O."  
 ("I will say that there was at the back of the book a list of absentees.") I looked up and said, "S L O," and found it stood for "Soul of a Low Order."

"Miss B. teaches penmanship miserably. Was writing word 'termining,' and did not in all cases succeed in having letter 'r' made of proper length. To consult board on the best method of making 'w's.'"

"Miss C. impressed me unfavorably. Pocket of her apron was torn, and her dress covered with chalk dust. To ascertain her salary, and decide whether she can dress in such a manner as not to offend the critical eye."

"Miss D. teaches 'w's' with too independent. Argues the question of checks and credits with me, and at the end of the discussion remarked that she had tested the system practically, whereas I probably had not. M. B. R." (Must be removed.)

"Miss E. teaches arithmetic poorly. Has no conception of the laws of development of a child's mind, insists on study and preparation of lessons that her pupils must retain. Explains until the child grasps them unconsciously, as a plant absorbs dew. Excellent experience. Remembers to use it again, and returned that she did not believe scholars could be made without independent action of their own wills." (Lack of sense.)

"Miss F. Shocking case of discipline. Boy was asked to perform some duty and answered 'I won't.' Teacher told him to consider himself suspended from the class until he was willing to obey. Endeavored to show her that it was a

misnamed method of dealing. Asked her to awaken the boy's higher nature, and when she seemed unwilling to try, talked with the offender myself. Spoke of the rewards of duty performed and the beauty of right action, and then mildly and politely asked if he would comply with his teacher's request. To my great surprise he answered, 'No, I won't.' This obstinacy and sluggish action of his better nature is doubtless owing to the teacher's previous influence. Let him go to her, to be dealt with."

W. H. C. ("Watch her closely")  
 Miss G. Fine teacher. Commend her method of teaching language. Displays a picture and says—  
 "Children, what is this?"  
 "A man."  
 "What is he doing?"  
 "Driving a horse."  
 "Correct." Each takes five credits. How many legs has a horse?  
 "Four."

And so on for thirty minutes, during which time I sat unmoving, quite H. B. ("Mention her to board.")

This list of criticisms was quite extended, but I had space for further quotations. What followed was evidently a report of the sanitary condition of school buildings. I should say that this was a valuable list, and that several schools were kept at an exhaustive list of what be found there. And there is a sameness in the list, it will be only necessary to quote a few.

"Room 1. Teacher reports room very comfortable; quite warm when closed at night; also when opened in the morning. Advised her to close registers when light became too great."  
 "Room 2. Comfortable. Becomes cool when windows are opened, and warm when registers are not closed. To discuss the singular phenomena at next meeting."

"Room 3. Temperature moderate. Recommended that when room was not sufficiently warm, teacher should ask janitor for more heat. Said she always had. P. R. H." (Person of remarkable intelligence.) "Know how to act in an emergency."

The report continues in like manner for several pages, and I give this extract, not because it will continue the general mind trained to dry statistics, but to show the perseverance with which the very remarkable man wrestled with great problems.

He then goes on with more discursive statements, evidently a summary of the month's work:

"Am exceedingly disturbed at the lack of enthusiasm apparent among teachers. On leaving schools at the close of the session, I have often seen teachers going home at 4 o'clock. It gives me to think anyone should be so unworriedly early. I have seen to walk across the four walls of the school-room until it is too dark to work. I must suggest the fact that there is always something to be done, and if the regular duties are accomplished, one could certainly undertake more complicated and elaborate work of recording advances in moral and intellectual development. It would afford mental discipline for the teacher, and bring the standard of scholarship to a still higher point. I am told there is a necessary spring among teachers, and it is said that they even remonstrate against the appropriation between their salaries and those of the board. They do not consider that the few who control the masses can command advantages which are superfluous luxuries to the latter. They are told that they stand by to see that day laborers throw the requisite number of shovelfuls of gravel in no hour is paid for the laborer's work, but that of the lesson can be drawn. The greatest reformers and martyrs are never recognized in their own age, and even those who are called upon to be canonized, their bones preserved as sacred

"Let us leave our negotiations. Show the board and its relations. Let us open our eyes to our situation."

I need quote no more. No one can fail to read in these extracts the record of a conscientious and noble mind, fertile in suggestions and anxious to do the right thing. But of our lesson can be drawn. The greatest reformers and martyrs are never recognized in their own age, and even those who are called upon to be canonized, their bones preserved as sacred







Educational Notes.

CONTRIBUTORS FOR THIS DEPARTMENT MAY BE ADDRESSED TO R. F. KELLEY, 28 MADISON, NEW YORK. BRIEF EDUCATIONAL ITEMS SOLICITED.

The income of Columbia College last year from endowments and tuition was \$321,917.56. And, still, the expenses run ahead of the income.

Mrs. Jessie Fremont has organized classes in history among the grown-up sons and daughters of poor settlers in Arizona.

Professor Jordan, Bryant, and Gilbert of the Butler University, at Indianapolis, and Mrs. Cornelia M. Clapp, professor of zoology at Mount Holyoke Seminary, Mass., with a party of twelve students of natural history, two ladies, have recently completed a pedestrian tour through several of the Southern States. The party walked about 450 miles and "roughed it" for about six weeks.

The progress of languages spoken by different peoples is said to be as follows. English, which at the commencement of the century was only spoken by 22,000,000, is now spoken by 90,000,000; Russian, by 63,000,000, instead of 30,000,000; German, by 66,000,000, instead of 38,000,000; Spanish, by 41,000,000, instead of 32,000,000; Italian, by 30,000,000, instead of 18,000,000; Portuguese, 13,000,000, instead of 9,000,000. This is the English as a percentage of 310 per cent.; for Russian, 110 per cent.; for German, 70 per cent.; for Spanish, 36 per cent.; for the case of French the increase has been from 24,000,000 to 40,000,000, or 30 per cent.—*Western Educational Journal*.

It seems to be true that phonetic spelling is to be introduced into the Philadelphia public schools.—*N. Y. Independent*.

The University of Michigan has at present in actual attendance 1,317 students—thus far its largest number.

An important experiment is being tried in the Boston public schools, where books have been excluded from the primary departments, and oral exercises and object lessons substituted. The young pupils are especially taught to express ideas in their own language. The teachers lecture or talk, daily about such knowledge as little children may best require.

The greatest prizes of English clerical life, from a pecuniary point of view, are the head-masterships of the great public schools. Those of Eton and Harrow are worth from \$25,000 to \$35,000 a year, and those of Westminster, Winchester, Rugby, Charter House and Merchant Taylors are worth from \$12,000 to \$20,000 a year, including the spacious houses attached to them. The heads of colleges at Oxford and Cambridge do not, for the most part, receive nearly so much. The master of Trinity College, Cambridge, the "bos" college, has about \$10,000 a year, and the Dean of the Cathedral Church, who is also Dean of the Cathedral Church, over \$10,000. The next most lucrative position in Oxford is the President of Magdalen, which is worth about \$10,000. Magdalen being a very wealthy college.

AMERICAN SCHOOLS.—President Eliot, of Harvard, makes the statement that "there are scattered over the United States about three hundred and sixty colleges or universities, exclusive of institutions which receive only women. One hundred twenty have been organized since 1801, only twenty were in existence before this century, and only twenty-eight in existence in 1820." It will be observed that all but twenty-eight of our colleges have been founded within sixty years, and more than two hundred of them within thirty years. All of our theological seminaries have been established during this century. Andover, the oldest, was founded in 1807; Princeton, in 1812; Hamilton, Rochester Theological Seminary, 1822; Chicago Baptist Seminary, 1837.

One of the beliefs stated at the recent meeting of the Rhode Island teachers was that the time has come for depositing arithmetic as the most important study for children, and substituting the study of the English language.

Under the new laws of the State of Vermont, women are eligible to the offices of Town Clerk and Town Superintendent of schools in that State.

The American Institute of Instruction will hold its next meeting, July 5, 6, 7, 8, at St. Albans, Vermont.

Vanderbilt University recently received \$200,000 in Louisville and Nashville railroad stock, from Mrs. Maggie Emory.

The largest free public school building in the U. S. is the new one of the Latin and English High School in Boston.

EDUCATIONAL REVENUES.

Our Public Schools may their influence spread. Until stationing was premarier, and finance was dead. "You see, dear me, it's the way of the world. He is 'done' for he 'dai.' or it's 'ber' for it's 'abbe'."

The Cornell Review has discovered the mathematics of a kiss: it is a lip-kiss.

Young Hopgood. "Pa, do you know what is the difference between you and the moon?" "Parent." "No, no, no I don't." Young Hopgood. "Why, you are the moon, for you follow a moon, but you get—no." That little boy has stopped asking questions.

It took a Harvard student only two years to conquer Latin, but he was four years learning how to throw the lariat so as to enable him to own thirty dollars per month on a Texas ranch.—*Detroit Free Press*.

Johnny wanted to go to the circus, and his father said, "Johnny, I'll rather you go to school and study, and maybe you'll be president some day." "And Johnny?" "Father, there's about one million here in the United States, isn't there?" "Well, dad, I'll sell out my chances for a circus-lick!"—*Old City Derrick*.

"When a Freshman went into the registrar's office to get his card he was evidently astonished on being informed that he got G. in hygiene." "Hygiene," said he, "why I never studied hygiene." "Yes, you did, was the response," answered Prof. Parsons. "Oh!" said the Freshman, and a smile of childish joy beamed from his countenance. Was that hygiene? I never knew what that was.—*Harvardian*.

A company of Vassar girls were found by a professor fencing with broomsticks in the Gynasium. He reminded the young ladies that such an accomplishment would not aid them in securing incubation. "It will help us to keep them in order," replied one of the girls.—*Ex*.

Miss H.—(who has chosen medicine as a profession) to professor, who has given the class an ox's heart to dissect: "O, professor, can't we have forks to handle with?"—*Vassar Movieling*.

Valuable Suggestions.

The following circular has been sent to every school in Champaign County.

After carefully studying the needs of our schools, and becoming convinced that there is a lack in the work of preparing our pupils for intelligent citizenship, we have prepared the following questions as a partial guide to teachers, to assist them in this very desirable undertaking:

First—Name the different offices in each town, and the duties of each.

Second—Name the different county officers, the terms of office and the duties of each.

Third—Give the number of State officers in New York, the duties of each, the length of time each holds office; also name the present incumbents.

Fourth—Tell how the President is elected, give title and name of his cabinet officers.

Fifth—State the number of Judges in the Supreme Court of the United States; how they obtain their position, and how long they continue in office; also name the present incumbents and the States they are from.

Sixth—Name the various courts of the State of New York.

Seventh—In what judicial district is New York City? What counties comprise this district? Give the number of judges, term of office, present incumbents, and what counties they are from.

We trust to teacher will feel this a burden, but, on the contrary, that each will take pleasure in presenting these topics which are so intimately connected with our every day life.

In our relations we shall try to ascertain how successful the teachers have been in this new department. Wishing you all a pleasant term of school, and great success in your work, we remain,

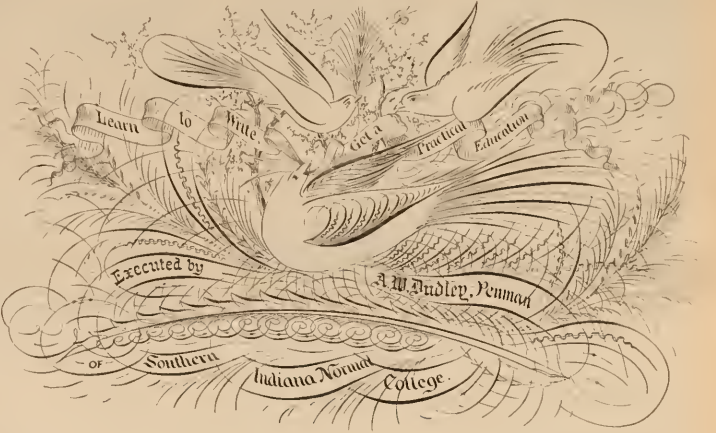
Yours Very Truly,

L. C. HAYES,  
J. E. HARTON,  
School Commissioners, Champaign Co.

The Education of the Presidents.

There have been twenty Presidents of the United States, thirteen of whom have received a college education, seven were not liberally educated. Below we give the names of the Presidents in their order, in connection with the name of the college from which they have graduated or the extent of education they have each received.

Washington—Good English education, but never studied the ancient languages.  
Adams—Harvard.  
Jefferson—William and Mary.  
Madison—Princeton.  
Monroe—William and Mary.  
Adams, J. Q.—Harvard.  
Jackson—Limited education.  
Van Buren—Academic education.



The above cut was photo-engraved from an original design by A. W. Dudley, teacher of Pennmanship at the Northern Indiana Normal College, Whitehall, Ind.

Said a school teacher, "If I have ten apples and give you five and your brother five, what will be left?" "I'll be left," responded the younger brother, "for he will get away with all of them."

"I'll teach you to lie, and steal, and smoke, and use profane language," said an irate fakelander, who was not stopping at the same time swinging a good sized sapling. "I'll teach you, you young scamp." "Never mind, father, I know all them branches already."

"It is a beautifully starry night, and two Seniors are out studying the best Senior studies Astronomy.—Look up there, and see how beautiful Orion looks." Second Senior, who does not study astronomy, but who has a streak of Irish blood.—"Is that O'Ryan? Thank the lord, then there is one Irishman to thank, anyhow!"—*Cornell Era*.

A Professor was explaining in a young ladies school, in France the theory according to which the body is entirely renewed every seven years. "Thus, Miss F.," said he, addressing a blonde with a wide-awake like "in seven years you will be no longer Miss F.—" "I hope not," replied the unsophisticated damsel, casting down her eyes.—*Notre Dame Scholastic*.

IS VINO VERITAS—Bailie Verintosh (who's truster, who's violator to address the ladies after luncheon).—No, ladies, as I'll just tell you, we're a like sheep—sons—on earth, come's a word 'n' I need-comes, come's near the heaven. You're just leaving poorer. Ah, but we are thick 'n' about half sheep each one. [Agreed men con.]

College professor (to Junior, who has been taking advantage of his absent-mindedness).—Young man, I find on looking over the records that this makes the fifth time in two years that you have been granted leave of absence to attend your grandmother's funeral.—*Quincy's Col. Journal*.

Eight—State the duties of the Grand and Trial Jurors.

Ninth—What are the necessary qualifications to become eligible to the office of President of the United States, United States Senator and Member of the House of Representatives?

Tenth—Of what two houses does the State Legislature consist? Tell how many members in each House; also how often the Legislature meets.

Eleventh—In what congressional district is Champaign County? How many counties comprise it? What is our present representative?

Twelfth—How many U. S. Senators has each State? How are they elected? Name the present Senator from New York.

Thirteenth—What is the constitution of a State or County?

Fourteenth—Into what three departments is our government divided?

Fifteenth—What becomes of a law passed in violation of the Constitution?

Sixteenth—What is the veto of the executive?

Seventeenth—How many Minis in the U. S.?

Eighteenth—Explain the postal service of the U. S.

Nineteenth—What is the name of the Superintendent of Public Instruction?

Twentieth—State when the school year commences, and how many days of school must each district have annually in order to draw public money.

Harrison—Hampton Sidney College. Tyler—Willam and Mary. Polk—University of North Carolina. Fillmore—Slightest rudiments. Taylor—Not liberally educated.

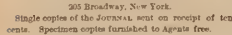
Pierce—Bowdoin. Buchanan—Dickinson. Lincoln—Education limited.

Garfield—Self educated. Grant—West Point. Hayes—Harvard.

Cleveland—Williams. Monroe and Harrison did not graduate. Monroe left college to join the revolutionary army. Financial reverses deprived Harrison of a full course. Polk was the eldest when graduating, being twenty-three. Tyler, the youngest, seventeen. The majority graduated at twenty, this being the average age. Jefferson probably had the most liberal education and broadest culture. It is said that his range of knowledge would compare favorably with that of Burke. The drill at West Point may be considered equal to a college course, and in many respects superior. In discipline and military training, it is not equaled by any American college. It will be observed that over two thirds of our Presidents have been college men.

Multum in Parvo. A short hand competition was recently opened in England, the system being Pittman's and the object to inscribe as many words as possible on one side of an English post-card, the writing to be legible to the naked eye. The first prize in this competition was awarded to J. H. David, of Newry, Cork, Frank & Co., whose post-card contained 3,243 words including the whole of Goldsmith's "Deserted Village," an essay on John Wesley and half of Holcroft's "Road to Ruin." In the Declaration of Independence there is 1,273 words, it could, therefore, have been written on the post-card over twenty-five times.





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advertisements for one and three months payable in advance, for six months and one year, payable quarterly in advance. No deviation from the above rates. Leading matter, 50 cents per line.

We hope to render the JOURNAL sufficiently interesting and attractive, to secure not only the patronage of all those who are interested in skillful writing or teaching, but their earnest and active co-operation as correspondents and agents of knowing that the laborer in

For twelve names and \$12 we will forward a copy of "Williams & Packard's Game of Penmanship," retails for \$5.

Registered letter. Money enclosed in letter is not sent at our risk. Address,  
PENMAN'S ART JOURNAL,  
705 Broadway, New York.  
LONDON AGENCY

NEW YORK, APRIL, 1881.

**Renewing Subscriptions.**  
Many of our old subscribers complain because

Many of our old subscribers complain because their paper has stopped when the term of their subscription expired, considering it as an indication of our want of success.

them for the small sum of \$1.00. This is altogether a mistaken view of the matter. The fact that the paper stops is without significance

respecting our willingness or unwillingness to trust anybody, as it does so in accordance with a general rule, which applies alike to all subscribers, and without even any special know-

judge on our part. Many persons would seem to think that we actually wrote the wrappers, folded, stamped the papers, and performed all the details of the mailing office, and was, naturally,

pognizant of just when each subscription expired, and dealt with each subscriber just in accordance with our estimate of his trustworthiness.

details of which we personally know nothing. In accordance with our instructions, the mailing clerk gives notice by postal card to every sub.

under the date previous to the expiration of their subscription, and invariably ceases to mail the paper thereafter unless the subscription is renewed. We are frequently requested to mail

the JOURNALISM credit, which we invariably decline to do; not so much from an unwillingness to trust as from our desire to escape the labor and harrassing detail of keeping and collecting

such accounts,

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**Mailing the Journal.**

Previous to mailing the Journal, the

office of THE JOURNAL was destroyed by fire, it was our effort to mail the JOURNAL between the first and fifth of each month, but the issue for

Business is business, says the practical man of affairs, and nothing more vexes him than unnecessary details. With him everything is viewed from the basis of dollars and cents; that which produces the greatest result with the least expenditure of time and labor, he gladly adopts. The necessary records, and correspondence of business are at best, tedious, and consume much time and labor, and when complicated and ornate styles of writing are employed, this becomes tedious so; no one more fully understands and appreciates this, than does our practical business men, hence are they want, to not only discard in their own practice, but to discourage every line or movement not necessary to the legibility and facility of executing writing. What we would here define as business writing, would be that which employs for all the letters those types

A. H. Hinman paid us a visit a few days since. He reports that his Business School recently opened at Worcester, Massachusetts, is successful beyond his expectations, and now numbers upward of eighty pupils in attendance.

*The N. J. Business College Annual*, published by Messrs. Miller & Drake, proprietors of the New Jersey Business College, Newark, N. J., is one of the most readable, best printed, and attractive college papers we have received.





The above cut was photo-engraved by the Moss Photo-Engraving Co., No. 553 Pearl Street, New York, from a page in Williams and Packard's Gems of Penmanship. The original was furnished by John D. Williams.

## Answers to



**Q.** Under this head we will endeavor to answer all questions of general interest to our readers, and having a bearing upon any of the specialties of which the *Penman's Art Journal* treats, and not personal or of the nature of an advertisement. Many questions have furnished answers from one of these readers.

**E. B. H. Howe, Texas:** (1) What is a stroke in penmanship? (2) When does a stroke terminate? (3) How would you describe the capital as formed by the fifth principle? **O. E. D. C.**

**Ans.** 1. A stroke of the pen is any distinct upward, downward or lateral movement of the pen. 2. This question we consider as applying to connected writing, in which case a stroke ends at the centre of a turn, at the point of an angle, or at the terminal point of any line. 3. The fifth principle, according to Spencerian analysis, is described as an oval, which also describes letter *O*. The *C* is composed of a small oval for the top part, joined by a loop to another larger oval for the bottom. The body of the *D* is also an oval. The *U* has a small, direct oval for its initial, and for its body the left half of a larger oval.

**W. M. T. Easton, Pa.,** wishes to know if there is any other color than black for indelible ink. **Ans.** We know of none. Can any of our ink manufacturers inform us upon that point?

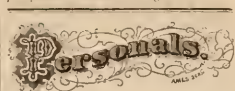
**C. L. R. Greenwood, Mass.:** Will you be so kind as to inform me whether it is essential that the last two fingers should come together. When I commence to write my fingers come together all right, but as soon as I make a loop letter they part. If you can give me any information on this point, it will be gratefully received by—ours truly

**Ans.** By reference to the cuts at the beginning of our writing lesson, on the first page of the *JOURNAL*, you will see illustrated the correct position of the hand while writing. The third and fourth fingers should be in contact, or nearly so, and be brought sufficiently under the hand to permit the nails to rest upon the paper, thus furnishing the hand a strong support, and the smooth surface of the nails to glide upon the paper while writing.

**G. H. M. Jacksonville, Fla.** What is the special advantage of unshaded over shaded writing?

**Ans.** Unshaded writing is most rapidly and easily written, from the fact that it is executed with a light and uniform pressure of the pen, while shaded writing requires a constantly varying degree of pressure, causing a contrac-

tion and relaxation of all the muscles of the fingers with each upward and downward stroke of the pen, which soon tires and sometimes even paralyzes the muscles of the fingers.



**T. G. McDonald** is teaching writing classes at Orest, Mass., and Vicinity.

**G. W. Shuster** is teaching writing classes at Ingleswood, Va. He is a good writer and popular teacher.

**H. R. Creary**, Principal of the Utica (N. Y.) Business College, is a good writer and a popular teacher.

**Jacob Schwartz**, special teacher of writing in the public schools of Zanesville, Ohio, writes a handsome letter.

**T. R. Cherry** is teaching large writing classes at Carson City, Nev., from which place he sends a large club of subscribers for the *JOURNAL*.

**D. H. Farley**, for many years past teacher of writing in the State Normal School at Trenton, N. C., is an accomplished penman and a popular teacher.

Cards are issued by the students of the Spencerian Business College, Washington, D. C., for their Twenty-ninth Annual Reunion, which is to take place on the 21st inst.

**J. R. McFarren** has been teaching large writing classes in Jackson and adjoining counties, Mo. He has our thanks for a club of subscribers for the *JOURNAL*.

**H. J. Williamson** is teaching writing in the University of North Carolina, at Chapel Hill, N. C. He includes several superior specimens of written cards and of hand writing.

**W. S. James** is Superintendent of Penmanship in the Bishop Scott Grammar School and the St. Helen's Hall (male Seminary) at Portland, Oregon. He is an easy and graceful writer.

**J. G. Cross**, author of the "Electric" system of shorthand writing, is teaching at the Illinois Wesleyan University at Bloomington, Ill. Mr. Cross enjoys the reputation of being a successful teacher.

**H. F. Smith**, of Northeast Pennsylvania, was lately awarded the first prize for greatest improvement in writing during the past winter at Bryant's Buffalo (N. Y.) Business College. The prize consisted of a very handsome specimen of penmanship, executed by Messrs. H. Loomis and W. Davis, who are the penmen of the college.

Did you ever hear a cockney spell saloon? See'e—There's a heas an' a hay an' a hell, two hoas an' a hea!—*Atlanta (Ga.) Post-Appal-*



**A. G. Ward**, Union Grove, Iowa, sends a handsomely furnished bird.

**N. L. Richmond**, Bascom, Indiana, sends several creditably written copy slips.

An elegantly written letter comes from **S. W. Swank**, U. S. Treasury, Washington, D. C.

**J. W. Waterman**, Belfast, Maine, sends a package of finely written card specimens and clearish.

**J. N. Barr**, Jersey City, New Jersey, sends a furnished German type alphabet which is creditable.

**J. T. Collins**, Utoha, Ontario, encloses a handsomely executed specimen of flourishing and several specimens of copy writing.

**S. S. Bowman**, of Lynn, Massachusetts, sends a specimen of lettering and a drawing of a very artistic floral and bird design for album.

**U. S. Brewer**, Valparaiso, Indiana, encloses two highly artistic specimens of cursive flourishing and several well-written card specimens.

A gem of flourishing and an elegantly written letter comes from **A. A. Clark** who is teaching at Specian Business College, Cleveland, Ohio.

**C. W. Robins**, principal of the commercial department in Christian University, Missouri, sends a gracefully executed specimen of flourishing.

**W. H. Gibbs**, penman at the Agricultural and Mechanical College, Starkeville, Mississippi, encloses several creditable specimens of card writing and lettering.

**L. L. Tucker**, Providence, Rhode Island, sends an attractive specimen of flourishing in the form of a flourisher's wreath, in the centre of which is a bird design and old English lettering.

**Maxwell Kennedy** is teaching writing and bookkeeping at the McDonough Normal, Scientific and Commercial College, at Macomb, Illinois. Mr. Kennedy writes a good hand.

**H. W. Wamerscheit**, a student at Suller's Business College, Baltimore, Maryland, sends a letter written in a good practical hand and encloses a creditable specimen of flourishing.

**F. A. Salmon**, who is ticket agent and telegraph operator at East Bloomfield Station, Maryland, encloses in a handsomely written letter several fine specimens of card writing.

**J. R. Goodier**, teacher of penmanship in the Mayhew Business College, Detroit, Michigan, writes an elegant business letter, in which he encloses several specimens of graceful old-hand flourishing and business writing.

**Extra Copies of the Journal** will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

## Editors Penman's Art Journal.

**Dear Sirs:**—Will you please give me your idea in regard to the respective position of the English and American systems of holding the pen; the English holding the middle finger straight against the pen, and the American letting it drop down. Respectfully,  
W. S.

As to which of the above mentioned methods of holding the pen is preferable, depends upon what movement is employed, where the finger movement is used, a more free and easy action will be obtained by bringing the end of the middle to the pen-holder, but when either the wrist or arm movements are used, less is required of the fingers, and the more easy method of holding the pen by dropping the middle finger may well be adopted.

THE PENMAN'S ART JOURNAL for March opens with the seventh number of D. T. Ames's "Lessons in Practical Writing," and the stress which this chief among artistic penmen here lays upon the advantages of systematic plainness in business writing would surprise those who know him only through his artistic pen-work. Lyman D. Smith contributes an article on "Form and Movement in Writing," in which some of the leading features that have of late worked themselves in as indispensable accessories to leading systems of penmanship are laid upon with such vigor that we have no doubt a two-way war will be the result. The *JOURNAL* editors evidently spare no pains to make to the public a valuable and interesting one to all who have any regard, not only for the article in penmanship, but for improvement and excellence in plain business writing. To those particularly, who wish to acquire a correct system of penmanship, and who have not time or means to take lessons from a teacher, the *PENMAN'S ART JOURNAL* will prove of invaluable assistance. Anyone who reads the *PENMAN'S ART JOURNAL* for a year and continues to write a poor and illegible hand may be set down as incorrigible; the editors seem to possess the faculty of communicating their enthusiasm to their readers, and the contents of the paper are so carried that every man, woman and child, reader will always find something to interest him. The department of "Editorial Notes" and "Fancies," which is every number, will certainly find here some nuts to crack as a *finale* to the more solid repast. The *JOURNAL* is a monthly, and the price of subscription only \$1 a year. Office of publication, 205 Broadway, New York. *Notre Dame Scholastic*.

An ink is popular in Paris, termed by the Parisians "Ladies' Ink." This is a falling ink, intended for ladies' correspondents of a dubious character. All traces of it disappear completely in a month's time, or at about the same date, cynical bachelors might say, as let "Gaudy" themselves undergo a change. Such inks have been used in signing bonds, I O U's, and similar documents, with consequences that can better be imagined than described. They are made of an aqueous solution of the iodide of starch.











**THE Penman's Gazette**, handsomely illustrated, giving full particulars, and specimens of improvement, from young people all over the country, *free* to all writing for it (on postal card). Remember, all orders are promptly filled. If you don't get prompt returns, *write again*, and we will look it up.





*"Entered at the Post Office of New York, N. Y., as second-class matter"*

VOL. V. NO. 5.

<sup>41</sup> Sure in his flight, though swift as eagle, down  
The prey he seizes, and the blood he spouts  
With the slow pain dissimulated pure  
Repeats the stroke, but cannot reach the grave.



## The Permanence of Penmanship.

BY PAUL PASTYOR.



Every now and then some new invention is brought before the public, which is intended to "take the place of the pen." Ink pencils, stylographic pens, type writers, calligraphs, etc. have followed each other in rapid succession, and there is no telling how many new candidates for popular favor will start up within the next few years. "Improvement" is rampant just now, and the inventor has to rack his brain to keep up with the popular demand for novelty.

But one thing, at least, is certain. Penmanship cannot be improved off the face of the earth. And why? Because it is one of the immortal arts; it embodies a true esthetic principle; it is not utilitarian merely, but artistic. Type-writers and ink pencils may relieve it of its drudgery; may supersede the pen as an instrument of manual labor; but no innovation can affect penmanship as an art. There the products of the masters will always rank as far above the mere mechanical products as paintings above chromes, and marble statues far above the plaster-casts of Paris-casts. No artist-pennman need fear that his profession will ever be a sinecure. There is as much inherent value, as much ideal beauty, in a fine work of the pen, as in the erections of brush or chisel, and people are beginning to realize it—as witness the unparalleled success of the *Journal*. Thirty years ago there was no room for penmanship, as it was considered mainly as an auxiliary attainment, useful for a business man and a copyist, but of no real esthetic value. Behold the change today! Thousands of artists all over the land are devoting themselves to penmanship as a profession. They do not merely devote a few moments to it to enable them to do their copying or transcribing hand, but throw themselves heart and soul into the good work of elevating and improving their art. Nor do they lack encouragement. True excellence never goes unrewarded. Their creations are sought after by people of culture, as the exponents of a new art. In many an elegant mansion today you will see handsomely framed and hung as a conspicuous place upon the wall, the productions of some of our masters of the pen. Never before was there a more universal and constant desire for the permanence of penmanship. As an art it has improved wonderfully during the past decade, and can well afford to look out upon the future with an undiminished confidence in its own utility and profitable province to the engraver, or any other mechanical apparatus which may be hereafter invented.

Whatever may be the fate of the pen-dangle, the future of the pen-virtuoso is bright indeed; Heart is young, vigorous and full of promise. To Raphael and its Angelo are yet to come. And surely no young American who aspires to the Presidency of these United States (as what young American doesn't?) could afford to neglect the pen. It is not a "gentleman's" obligation to do so. It is a duty. It is a duty which the old aristocracy produced the masterpiece of the old aristocracy—why not in the new art? Penmanship is on her way to the "glorious" land of "eternity" and "glow" and "the word—let it be the deed!"

## The New Spencerian Compensium.

By all who knew him, Father Spencer was beloved for his large heartedness and his willingness to assist all who loved penmanship. As a penman the beautiful system which he developed in his personal qualities attached many to him who let it not be a crime to be other than loyal to all that was Spencerian. Believing that nature will out, we have been looking for years to the same to exhibit its true nature, and to let it perpetuate the art Spencerian that was shown by Father Spencer; at last the time has come. Through years of effort the Spencer Sons have kept in the front rank as penmen, and through the study of all that was artistic, have developed a conception of the true and beautiful to a high degree. Under the lead of Mr. Wm. A. Spencer, the king of pen-artists, the Spencerian sons are engaged upon a work which will prove a fitting monument to their fame. Through the assistance of Mr. Wm. A. Spencer, the great rate engraver, the Spencers are presenting to penmen and the world, the most graceful, beautiful and finished specimens of artistic design which the highest skill can produce. In the "New Spencerian Compensium" may be found a "Penman's Paradise" where the penman may feast and the mind gain inspiration from faultless forms. As compared to this, all other compensiums are as the poor and the great and the beautiful Venus. The Spencerian copy artists are still the most beautiful and accurate of anything ever before printed, and the great printer's art is being lost out from men's minds and seems to carry one actually through all that is graceful in the art of the pen and letter, and to give itself more gradually than to the compensium, nor fail to find that the Spencerian artists are, in a work of great value to the profession, and credit to themselves. A. H. HISSMAN.

We are quite sure that our readers will share our satisfaction at being able to present in these columns the portraits of two of the famed Spencer brothers, since, by beholding the portraits they can much better appreciate the anecdote related of these gentlemen in the March number of the *JOURNAL*. We here repeat it.

WHICH WAS WHICH.

"Henry C. and Harvey A. Spencer, of Washington, D. C., are twin brothers, and so closely resemble each other in their looks and personal appearance as to be distinguished only by very intimate acquaintances. Henry has been a frequent visitor at, and is well-known to all the attaches of, our office. Harvey having been South for several years, was entirely unknown to any of them; recently the two visited New York, and of course, as all good penmen do, honored our museum with their call. Arrangement Harvey, (having been posted regarding names, persons, etc.) entered a few moments in advance, erecting all after the genial and graceful manner of his well-known brother, and was in turn received with all the warmth and familiarity of an old acquaintance; presently in comes Henry. Our readers may imagine, but we must be excused from any attempt at describing the peculiar viages and exclamations which greeted Henry."

The two brothers are now associated in conducting the Spencerian Business College, Washington, D. C., and for many years have been among the most noted and popular instructors in the "Spencerian" in the country. In fact the Spencer Brothers, including the equally famous Lyman P. also at Washington, Platt R. of Cleveland, Ohio, and Robert C. of Milwaukee, Wis., possess a fame as authors and teachers of writing more to be envied than any other equal number of penmen in the world. The father, P. R. Spencer, was first among the penmen of his day and generation and all five of his sons and several daughters seem to have inherited the full measure of his artistic genius, and what is rarely the case, the sons have received the labor begun by the father, and added new fame and new lustre to the name of "Spencer."

During the past year the Brothers H. C. & H. A. have been instrumental in organizing in the city of Washington an association known as the "Calligraphic Club," which has for its object the cultivation of a taste for and to popularize writing as an accomplishment. The club has become quite popular and very recently, through the efforts of W. H. Sadler, President of Sadler's Bryant & Stratton Business College of Baltimore, Md., the Brothers have assisted in organizing a similar club in that city, respecting which we copy the following from the Baltimore papers.

THE CALLIGRAPHIC CLUB.

The closing exercises of the Baltimore Calligraphic Club took place at the Bryant, Stratton and Sadler Business College last evening. The first and last specimens of the calligraphy of the members of the club were submitted for examination to a committee, consisting of Prof. H. F. Shepherd, Superintendent, Baltimore schools; James R. Webster, Superintendent of commercial department, Baltimore City College; John R. Peet, the well-known book-seller, George N. McKeezie, hardware merchant, and John Ryan, type foundry. Prof. Shepherd presented

the report on behalf of the committee, remarking that a very careful and thorough examination and comparison of specimens had been made, and that on account of the great progress exhibited, it had been difficult to arrive at a decision. He reported, however, highest excellence in penmanship by Mr. F. S. Collins, greatest progress among ladies by Miss Sallie L. Norris, greatest progress among gentlemen by Mr. E. W. Tate. The members of the committee each in turn briefly addressed the club, congratulating them upon the advancement which had been made in practical penmanship, reflecting great credit upon the Spencer brothers, instructors of the club, and all the ladies and gentlemen who had enjoyed the advantage of the course of training. The members of the club reported and unanimously adopted resolutions highly complimentary to the Spencer brothers, Prof. W. H. Patrick and the Bryant, Stratton and Sadler Business College.—*Baltimore American of May 14th, 1881.*

THE BALTIMORE CALLIGRAPHIC CLUB.

at its closing exercises last evening reported and unanimously adopted the following resolutions:

Whereas the Baltimore Calligraphic Club having been established through the enterprise of the Bryant, Stratton and Sadler Business College; and whereas to them we are indebted for securing the services of the Spencer Bros., originators and founders of Calligraphic Clubs, who have fully demonstrated by the results obtained in this club that the art of writing can be well learned in a short course of lessons under their skillful management; be it,

*Resolved*, That we heartily commend the system of penmanship as presented by the Spencer Bros., not only for its simplicity and beauty, but for its facility of easy and rapid execution.

*Resolved*, That we tender our thanks to the Spencer Bros., for their uniform courtesy and kindness, and cordially recommend them to all who desire to improve their hand as instructors of the highest skill and most unparalleled success.

*Resolved*, That the Spencer Bros., have so simplified, graded and systematized the process of learning to write that ladies and gentlemen of ordinary intelligence can with great effort readily change their writing from a bad to a good style in a short course of lessons under their skillful and patient instruction.

*Resolved*, That the club recognizes in Mr. W. H. Patrick, professor of penmanship of the Bryant, Stratton and Sadler Business College, who has so ably assisted the Spencer Bros., an instructor in penmanship of rare ability, and earnestly commends him to the public as worthy of the fullest confidence.

CHAS. E. PEARL, Chairman,  
WM. N. HAZEL,  
ED. R. HALL,  
JAMES W. WEBSTER,  
JAMES R. WEBSTER, President B. C. C.  
WM. H. THOMAS, JR., Secretary B. C. C.  
—Baltimore Times.

The examining committee decided unanimously by a vote of the members of the club who were bad writers at the beginning of the course had become good, and those who were good writers at the beginning had greatly improved their writing during the sixteen lessons.

Prof. Jas. R. Webster, of the examining committee, who has been the professor of book-binding and penmanship in the Baltimore City College for twenty years, stated in his remarks that during all the years of his professional experience he had never had such a high degree of satisfaction as in the examination of the specimens of penmanship exhibited

the improvement made by the members of the Baltimore Calligraphic Club—that he had never seen any improvement equal to this. He also said: "The Spencer Brothers may put that feather in their cap and wear it. I know not how I could give them a better one."

Such an endorsement from Prof. Webster, from his long and successful career as a commercial teacher, is of high authority.

We have before us a long list of the most flattering testimonials bestowed upon the Spencer Bros. by distinguished patrons of their Washington College, which we would gladly copy if we the space; but we are sure that no reader of the *JOURNAL* needs to read testimonials of these gentlemen in order to ascribe to them the highest merit and fame as authors and instructors.

## Write for the Journal.

*Orderer Penman*.—I have a few questions to ask, which I wish you would send slowly and consider them one at a time. Will you look back at the heretofore penmen's papers which have existed the past fifteen years, and compare them with the *PENMAN'S ART JOURNAL*? Has not the *JOURNAL* far surpassed all previous efforts? Has not Ames given to the profession the best combined, the most elevating, instructive, and the only permanent paper? Has he not done grandly in battling against the bad faith in penmen's papers and fairly lived down the belief that a penman's paper could not be reliable and permanent? Has he not done more than any penman in opening up to his brethren a view of the right departments of pen-art, and has he not done grandly in laying upon our tables in illustration and premiums a great mass of the richest and most artistic designs ever published? Did you ever get up a paper the size of the *JOURNAL*, and if so do you envy Mr. Ames the great task imposed upon him each month? And yet, considering all that Mr. Ames is doing and has done, some complain that the *JOURNAL* is dry; and why? Are we not, as penmen, more to blame than Brother Ames? Can he do more? Should we not as co-brothers, sharpen our pencils, jot down our experiences and send copy for the *JOURNAL*? When we meet as penmen we are the best of fellows in the world, why can't we be so through the *JOURNAL*? Ames needs help, and in serving us has he not proven tried and true? When we go to convention we all want to tout our little honors and all we wish what was being said by others was written so that we could read it at our homes. The *JOURNAL* is the best possible place for us to do this. It is always there, it is always an audience embracing the whole of all that are awake in our profession, and many of our fellow penmen have become well-known and are filling warm places in our hearts through their liberal articles written for the *JOURNAL*, and what we all want is to find out who are the good fellows in our craft. To this end let us all prove that we are not selfish but liberal-hearted fellows gladly willing to give our experiences. By so doing we will all feel better and greatly assist our overworked friend Ames.

A. H. HISSMAN.









This Certifies that  
**Florence Paine Ames,**

has completed the course of study presented by this Institution, and bears a  
good moral character. In testimony of which we have awarded this  
**DIPLOMA**  
and affixed our names and the seal of this Institution in the City of Napa  
State of California, on this \_\_\_\_\_ day of \_\_\_\_\_ A.D. 18\_\_

The above cut is photo-engraved, one-half size, from a Diploma, recently got up for Napa Collegiate Institute, Napa, Cal., and is given as a specimen of Diploma work. The original was executed with a pen at the office of the JOURNAL. The pen shading around the lettering of the head line, and the tinting in the panel, around the word Diploma, was done with our patent T square.

#### Soldier Experience of the Late J. O. Williams.

BY J. W. SWANK.

Reading an article in an old number of the *Album* "on teaching penmanship in the army" by an old Vet, recalls some reminiscences in the soldier experience of the late John D. Williams, which perhaps would interest the readers of the JOURNAL, and the fraternity of which he was so conspicuous a member, and by whom his extraordinary talents were so universally recognized.

The early antecedents of Mr. Williams are but little known to the writer, further than that he was engaged in teaching penmanship in one of the business colleges at Pittsburgh, and afterwards in many towns and cities of the country.

As the excitements of the war turned much attention, for the time being, from educational pursuits of all kinds, Mr. Williams drifted to reach Washington City, and in 1863, enlisted as a private soldier in the 2nd Regiment of the district volunteers, under command of Colonel O. M. Alexander, who has kindly furnished me with the data, from which this brief and imperfect sketch of that magic wizard of the pen is drawn.

With a few fine specimens of off-hand pen work in the way of credentials, he introduced himself to Colonel Alexander, and asked to be detailed to headquarters as a clerk.

The Colonel was so charmed with his mastery, and believing that such talent should not be hidden in the every day life of a common soldier in the ranks, at once obtained for him a position under Colonel Buggles, Assistant Adjutant-General of the war department at Washington, who had some special work, which required the highest order of clerical ability as a penman. His feats of penmanship in the War Department excited much wonder, and his work on the records in that department will always

remain as a lasting monument to his fame and ability as a penman.

After finishing the work assigned to him, he returned to his regiment, and duties as a private soldier, but soon afterwards secured a place at General Augers' Headquarters, where he was employed for some time, and was from there transferred to duty with General Shugh, Military Governor of Alexandria, Va., where he remained until he was honorably mustered out of the service.

The Colonel of his regiment was preoccupied by the officers and soldiers of his command with a set of silver service, and Mr. Williams, in order to manifest his appreciation of the uniform kindness extended to him by the Colonel, engrossed the regulations which accompanied the presentation of the service. The circumstances under which this piece of work was executed made it a marvelous production; as it was done in a small army tent on a moss table without the aid of any instrument except his pen and a small camel's hair brush. The piece is about 25 by 35 inches, and embraces a large variety of lettering in curved and straight lines, and for design and workmanship will compare favorably with any work of its kind in the country.

An amusing incident occurred to him just after he had finished the above-mentioned work. Having had a photograph, he metamorphosed himself into a new suit of citizens clothes, and started out among his comrades in camp to take some of the copies. A squad of his regiment, who were considerably under the influence of too much tangle-foot, and seeing, as they supposed, a citizen among them putting on airs; one of them quietly came up behind him, and placed himself in a stooping position, while another stepped in front and giving him a sudden push sent him head-over-heels into the mud. Poor John presented a comical sight when he got up, and was only saved from further indignities by

informing his assailants that he belonged to the second regiment. He sustained no damage however other than a thick coating of the sordid mud on his elaborately prepared tux.

Some time after his discharge from the army, Mr. Williams was engaged by a business college in this city, and during that time the writer heretofore received some instruction from him in ornamental pen work, and learned to love him as a friend and almost worship his talents as a penman.

Added to his skill as a penman, he possessed unsurpassed genius as a designer. Many penmen have the art of making neat lines, and giving to their work an appearance to the eye which is pleasing, but any work prepared by him stood out boldly and bore the imprint of genius in every line and stroke.

As a teacher he had the rare gift of being able to impart readily much of his knowledge to the pupils, and many a toady throughout the country are indebted to his skill and talent for positions of trust and responsibility.

Mr. W. was a man of kindly and generous impulses, and possessed to an eminent degree a personal magnetism which never failed to draw warm friends around him wherever he went.

#### Obituary.

Prof. W. Lynn White, Principal of the Portland (Oregon) Business College, died suddenly of heart disease on April 10th. Prof. White was a penman of rare skill and attainments. The specimens from his pen which adorn the pages of our scrap book are among the very finest that it contains, although we have no personal acquaintance with Mr. White, from his correspondence and specimens of his skillful work we had come to hold him in high esteem. We abstract the following from a lengthy obituary notice that appeared in the *Portland Daily Standard*:

He was born at Burlington, Iowa, in the year 1840. Came to this country in the year 1848. After completing a common school education in this country, he went East to complete his new course. Having acquired a thorough commercial education and developing rare talent as an artist penman, he came to this coast and engaged in teaching. He was proprietor of the White Business College, founded as the National Business College, and which he was conducting with great success. His reputation as a teacher of penmanship was unprecedented, and his improved system of penmanship was such as to secure its rapid promotion, and to ultimately place it far above all other systems extant. His system was adopted by this State and is now being published. His parents, Judge E. S. White and wife, are living in this city as are also his brothers, E. M. and Eugene D. White. He leaves a wife and four children. The circumstances of his death are of sad interest. He had been complaining of poor health all winter, but still gave himself up to unusual earnestness to his business interests and professional enterprise. Recently symptoms of the heart disease began to develop in his system, and he appeared to have premonitions that he was going to die. He mentioned these feelings to certain of his immediate friends at different times. Sunday he took a walk with his wife for a few hours. When they returned, he told his wife that his coming departure was at hand and he must lie down to die. She tried to rally him, but at his request assisted him to undress and go to bed. Soon after she went out of the room to prepare something to eat. She was not out more than five minutes when he returned and found him insensible and dead.

Prof. White's place in this city will be hard to fill. He was a genial, wide-shouldered man, large hearted and generous to a fault. To his wife and family he was a kind and gentle husband and father and his loss will be irreparable.

#### When Subscriptions May begin.

Subscriptions to the JOURNAL may date from any time since, and inclusive of September 1877. All the back numbers from that date with the four premiums will be sent for \$3.00. All the numbers of 1880 and 1881, with either one of the premiums will be sent for \$1.75. With all of our premiums for \$2.00.



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The following are a few of the many flattering notices from the press and patrons:

FROM THE PRESS.

We have never seen a work containing so many alphabets and designs of exquisite beauty. The volume becomes at once a standard compendium of practical and ornamental penmanship. We heartily commend this great work to our friends who seek the best designs.—*National Journal of Education.*

We believe this work will more fully meet the wants of all classes of penmen and lovers of fine art than any other book ever published. It is more than a summary of all the works heretofore published previous to ornamental penmanship.—*Star of H. pub. Williamsburg, Pa.*

It gives us all the old ethnographic effects and new patterns. Whoever wishes to learn the mysteries of fine and hoary lines, flourishes, and all sort of pen art arabesques will find as much as he is likely to master.—*New York Tribune.*

Penmen and artists have here specimens of almost every kind of work that can be done with the pen. Considerable artistic power and remarkable skill is shown all through the work.—*Philadelphia Weekly.*

It excels in extent, variety, and artistic excellence, as well as in its practical and artistic use of the penman and artist, as work we have ever examined.—*New York School Journal.*

It is the most complete handbook of ornamental penmanship extant. In the preparation of such a work the penman's skill finds its crucial test.—*Savoy Age, New York.*

It presents a series of remarkably fine pen drawings, and for this seeking to do fine pen work, this book will be of great assistance.—*Housekeeper's Companion, New York.*

The entire volume is a model of beauty, and deserves the admiration and esteem of all who appreciate perfect penmanship at its proper worth.—*Daily Telegraph, New York.*

We have no hesitation in pronouncing it to be in advance of all the works on the subject ever produced. No penman or student can afford to be without it.—*The Penman's Help.*

The work is got up in neat and classic style, and is valuable to artists generally for its artistic merit and designs.—*The Mothers' Magazine.*

It is the most complete and practical work on practical and ornamental penmanship we have ever seen.—*Edwards' (N. Y.), Daily Journal.*

It is one of the finest publications of this class which has ever come under our notice.—*The Manufacturer and Engineer.*

It is one of the most elaborate and artistic works illustrative of this art ever published.—*American Bookster.*

It is the most complete and artistic work of the kind we ever saw.—*Daily Morning News.*

The art of penmanship is coming out in Mr. Ames' book.—*New York Evening Post.*

FROM PATRONS.

You have certainly taken a long step in advance of other authors. You have furnished your beautiful and artistic designs for resolutions, memorials, testimonials, title pages, etc. thus placing before penmen and others what has long been needed. No penman, having once seen this work, will willingly be without it.—*Prof. E. E. Guley, New York.*

Its special advantage over other publications of writing is in the process through which you exhibit the penman's master of the engraver's art. It evinces great care in preparation and thorough knowledge of the field you occupy.—*Prof. S. S. Richard, New York.*

It is not only ornamental but instructive.—*Prof. E. S. Blackman, Lancaster, Pa.*

I consider your COMPENDIUM a valuable contribution to the list of penmanship publications; one which justly exhibits, not only the author's talent, but the prevailing taste and genius of our times.—*Prof. H. C. Spencer, Washington, D. C.*

It is a work of great practical merit, peculiarly adapted for the use of penmen and artists. It covers the field of pen art more fully than any other work I have ever examined.—*Prof. Thos. B. Dolbeer, New York.*

I think it far superior to any work of the kind yet published. It meets the wants of every live penman; no energetic student is afraid to be without it.—*Prof. J. A. Clark, Newark, N. J.*

I cannot express my opinion. I can only say it is immense, and no progress-ive penman in America can afford to be without it.—*Prof. I. J. J. Red Wing, Me.*

It contains an almost complete collection of designs adapted to the practical department of ornamental penmanship.—*Prof. A. H. Hunsan.*

I expected to see a very valuable work. It greatly exceeds my highest expectations.—*Prof. T. R. Southern, New Orleans, La.*

I am delighted with it. It is the most complete work of the kind I have ever seen.—*Prof. W. C. Sandy, Troy, N. Y.*

I have never before examined a work of so much practical value to penmen.—*Prof. H. W. Kibbe, New York.*

It is certainly the book of all books upon the art of penmanship.—*Prof. H. C. Stockell, New York, N. Y.*

It is remarkable for its scope, variety, and originality.—*Prof. C. C. Curtis, Minneapolis, Minn.*

It is the best known work on penmanship published.—*Prof. C. M. Ke, Oberlin (College) Ohio.*

I find it even more than I anticipated, which was something excellent.—*G. C. Cannon, Boston.*

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It is a work that no penman in the land should be without.—*Prof. F. L. Burnett, Elmira, N. Y.*

It surpasses my most sanguine expectations.—*Prof. J. R. Goodier, Columbus, Ohio.*

It has enabled me to do more and better work.—*Edwin Brower, Hartford, Conn.*

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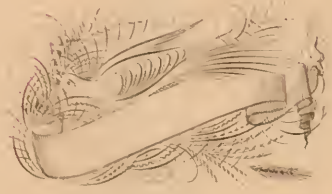
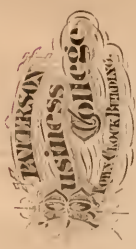






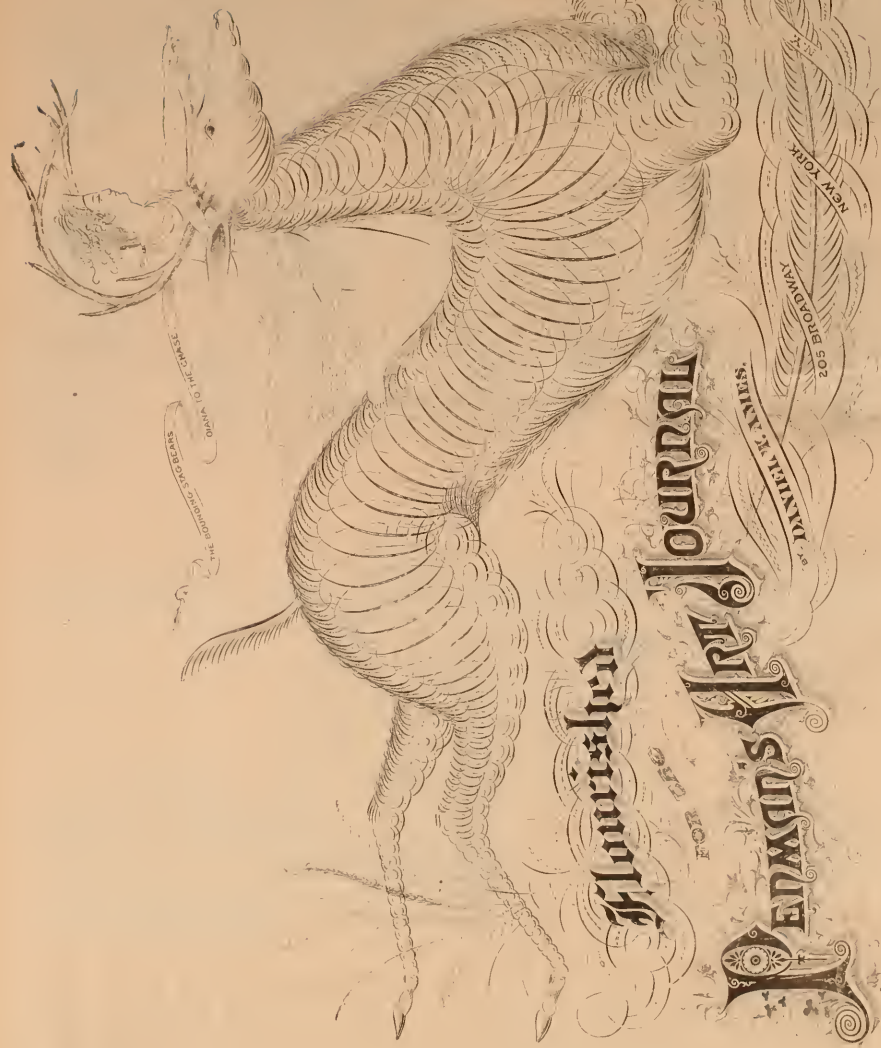


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H. F. KELLEY, Associate Editor.

NEW YORK, JUNE, 1881.

Vol. V.—No. 6.

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## Lesson in Practical Writing.

No. X.



BY D. T. ADAMS.



In the present lesson we will offer some-  
things upon the size and proportions of  
writing.

In its practical application to the affairs  
of life, writing must be greatly varied in  
its size, according to the place in and  
purpose for which it is used.

It would be obviously bad taste to use  
the same size and style of writing for the  
headings of a ledger and other books of  
account or records that would be em-  
ployed on the body of a page. In the  
address of a letter and superscription upon  
the envelope much greater license as re-  
gards size and style may be taken, than  
in the body of the writing. Nor is it  
practical at all times to maintain a uni-  
form size for body writing. It may  
with propriety be written larger upon  
wide than narrow ruled paper. Care  
should always be taken to gauge the size  
of the writing according to the space in,  
and purpose for which it is to be written.  
This should be done by varying the scale

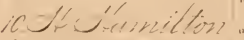
rather than the proportions of the writing.  
When writing upon ruled paper, we  
should always imagine the space be-  
tween the lines to be divided into four  
equal spaces, three of which may be oc-  
cupied by the writing, the fourth must  
not be touched save by the downward  
extended letters from the line above.  
This open space between the lines sepa-  
rates them, and enables the eye more  
readily to follow and distinguish be-  
tween the lines when reading. A small or  
medium hand is the best, as regards the  
readiness with which it is read, or ease  
and rapidity of its execution.

In a large hand the writing is apt to be  
more or less intermingled and confused,  
the loops of one line often cutting into  
and obscuring the writing upon other  
lines, while the large writing are propor-  
tionately slow and tedious.

For legibility, ease and rapidity of ex-  
ecution, small unshaded writing is de-  
cidedly the best. Before we give an exercise  
for practice upon the capital stem and  
we here repeat what we have before urged  
upon the minds of our readers, that it is  
the care with which the penman writes  
than the time and amount that measures  
their improvement. It is notoriously a  
fact that thoughtless scribbling does no  
good; it neither disciplines the hand nor  
improves the taste. It is only when the  
hand strikes for a definite purpose, and  
the mind studies and criticizes the result  
of every effort that marked improvement  
is made. When there is a disposition to  
scribble stop at once; to continue is to  
undo that already accomplished, and go  
backward rather than forward.



After practicing carefully upon this  
exercise, (using the forearm movement),  
sufficiently to make it with accuracy and  
facility, the following regular copy for the  
lesson may be practiced.



A number of the class asks if we would  
in every case, use or teach the single  
form of a capital. We answer, no. We  
have no objection to a variety in capitals  
so far as they can be made without intru-  
ding radically different forms, as for  
instance there is no objection to the use  
as capitals of the small *a, m, n, o, z*, en-  
larged. It is the practice upon a radically  
different form for the sake of variety to  
which we object, simply as a loss of labor.

## Practical Penmanship.

By PAUL FARRER.

In my article to the *JOURNAL* Mr. Bither-  
ton, I have insisted mainly upon the artistic  
and ideal features of penmanship, because  
these aspects, being new and somewhat  
unfamiliar to the general reader, and fur-  
thermore of the highest importance in the  
present advanced state of the art, seemed  
to me eminently worthy of consideration.  
If penmanship has grown to be an art,  
why not apply to it æsthetic principles?  
It is no art if it does not admit them; and

I have labored to show, in my previous  
studies of the subject, that it does admit  
them, and that, too, as naturally and pro-  
perly as any of its sister arts.

But I do not wish to confine myself al-  
together to one side of the subject; and,  
perhaps, it is time to say something about  
practical, as well as ideal penmanship;  
to study it in its relations to utility, as  
well as to beauty.

In this respect penmanship differs very  
decidedly from almost all the other arts—  
it is eminently useful, practical, while at  
the same time affording the very highest  
expression of the beautiful. The aim, the  
sole aim of poetry, music and painting is,  
to delight the mind and the soul, to ex-  
press in the most charming language and  
the most lovely forms that inner truth  
which science fails to grasp. These arts  
are perverted when they are employed to  
do anything other than please mankind.  
For instance, didactic poetry, which is  
sometimes employed as the means of in-  
structing the mind, is the farthest of all  
from the true form of poetry. It is  
sincerely worthy of the name.

But penmanship has a double function.  
While there is no art better fitted to please  
and to elevate the mind, by presenting the  
Beautiful in its purest forms, there is also  
no science, no profession more valuable  
as an acquisition, more helpful in the  
world's work. Think of all that the pen  
has done for modern civilization! what  
achievement has ever been entirely per-  
formed without its help? Is there a  
great invention ready to be brought be-  
fore the public? The fact must be made  
known; the drawings must be prepared,  
which explain the working of the me-  
chanism; the pen must traverse its rods,  
and perhaps miles, of careful explanation.  
If the inventor be also a good draughts-  
man and a good penman, his success is  
so much the more likely. A neat trans-  
cript, whether it be of an ideal or an  
actual creation, is one of the most effec-  
tive passports to the good opinion of those  
to whom it is submitted.

Not only as an adjunct, a helper of  
other industries and occupations, how-  
ever, is penmanship useful; it is of prac-  
tical value in itself. "Business, when  
you come to analyze it," says a well  
known writer, "is three parts mental and  
manual faculty to one part brain-toil."  
And it is true; I think, that mechanical  
dexterity plays a larger part in mercan-  
tile success than is usually supposed.  
Penmanship is the highest form of "man-  
ual faculty." A good penman, with  
"mental faculty" proportionate, is sure to  
claim a premium on his services. He can  
always command a good salary and steady  
employment. It is pleasant to note how  
many of our leading business men have  
built their fortunes on the foundation of  
penmanship. It was the first and most  
important acquisition, and it has enabled  
them to scale the ladder of success. If a  
young man applies to them for a situa-  
tion, one of their first requisitions is—  
"Let us see a specimen of your hand-  
writing." A slovenly or crude penman  
rarely obtains a position at their disposal.  
"Rapid business hand" is an accomplish-

ment which it pays a young man to spend  
years in acquiring, when once secured  
it is as good as the nucleus of a fortune.

And even in its most artistic form pen-  
manship is of practical value. The time  
has come when beautiful creations of the  
pen command a market value. Like all  
works of art they are the products of  
genius and skill, and deserve the reward  
which this God-given power receives in  
other departments. From whatever side  
we look at it we cannot fail to see the  
true utility and desirability of penman-  
ship. One cannot make a better practical  
beginning of life than to educate himself  
in the use of the pen.

## Nerve Force in Penmanship.

No trade or profession in which a young  
man may engage calls for the expenditure  
of more nerve force than penmanship.

The general penman who holds himself  
in readiness to execute all kinds of orna-  
mental pen-work must have in store a  
large amount of "nerve," he must also  
know how to feed and care for his ma-  
chine so that the manufacture of this  
force is constantly going on, and the pro-  
ducer must be equal to or in excess of the  
demand, otherwise the penman becomes  
nerveless, and if he continues to work in  
this condition he is sure to impair his  
health and perchance resort to the use of  
so-called stimulants which by deadening  
his nervous sensibility enable him for a  
time to do his work.

There is a curious mistake often made  
by heavy young men who "take a liking"  
to penmanship. With the hand and arm  
trained to guide the pen or wield an ax  
the pen is taken in hand and because the  
muscles at first cannot be controlled to  
execute the delicate forms, made seem-  
ingly without effort by the teacher the  
student exclaims, I am too nervous to  
ever become a good writer. "Nervous"  
instead of being "nerveless" have an  
abundant supply of nerve force, just what  
every penman needs, and to make good  
penmen they have only to keep up the  
supply and by careful, well timed prac-  
tice train the muscles of the hand and  
arm to execute the beautiful forms of  
letters with the same force and precision  
with which the ax was wielded.

We have said that the penman must  
know how to care for his machine and in  
the next issue we will give a few practical  
suggestions on that subject, which will be  
of value to learners and possibly to some  
who have worked long at the art.

## Experim.

Editors of the *Penman's Art Journal*:  
GENTLEMEN: There is no class of pro-  
fessional workmen more subject to ridi-  
cule, misstatement and downright abuse  
than Experts—unless it be the Business  
College professors, who are as far from  
being "experts" as possible. And of all  
classes of professional experts none are  
more liable to abuse than those on the point  
of saying none *deserve* abuse more than  
Experts in handwriting. When I say  
none *deserve* abuse more than this class I  
want my statement taken as it is meant,  
to cover that species of the class who are



# Allen Business College

## TELEGRAPHY

### Practical Penmanship

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*This Institution is beautifully and healthfully located, well equipped, elegantly furnished and capable of accommodating a Thousand Students at one time. All branches belonging to the Modern Business College. Students can enter at any time.*

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*W. Miller Principal Business Department*  
*J. H. Allen Prin. Telegraphic Department*  
*E. H. Miller Prin. Penmanship & Drawing*  
*C. H. Matthews Prin. Bookkeeping*

The original from which the above cut was Photo-engraved was designed and executed by J. C. Miller, Pennant at Allen's Business College, Mansfield, Pa. The size of the original is 20x24, and is an elegant specimen of penmanship.

always looking out for a job and always ready to serve the party that will pay them best, or, I might say that they will pay them anything, for they are hardly ever permitted to appear in court except on the losing side, and then only upon the theory that one expert will balance another, and that the only thing for the jury to do is "find" for the side which has the largest number of experts. And it is a very common thing for experts to be introduced on the desperate side of a case, for the very purpose of bringing expertism under ridicule, and thus weakening the damaging testimony. For this purpose a very ordinary tramp is sufficient, as he will count as much as a real expert and can give his "opinion" that all that is claimed by the other side is false, and can show in his own person and testimony of what miserable material experts are made. Such material can be found floating about, and can be "retained" for a very small amount of ready cash.

Lawyers are very valuable as to their judgment of the value of expert testimony. If they happen to be on the side which depends wholly upon this kind of evidence there are no doubts to their respectful consideration they will show, not only to the testimony itself, but to the purveyor of it and "all his relatives and friends." He is proven to be a first-class gentleman, an unblemished scholar, and a judge of every good thing. If he should happen, on any subsequent occasion, to be interested in proving what the same learned gentlemen are paid to have discovered, it is interesting to notice how rapidly and fearlessly he sinks in the scale of intelligence and respectability. On cross examination his persecutors will leave on the minds of the jury an unsettled question as to whether he really did or did not rob a honest and murder his washerwoman.

A few weeks ago I had occasion to be present at court when a forgery case was on. The expert who had been working in the interest of the prosecution had spent some fifteen days of exhaustive toil in preparing his evidence so as to enlighten and not confuse the jury, and his testimony as he had arranged it was simply irresistible.

The attorney for the defense was a lawyer of great repute, as well as of great disavowment, and saw at once that his only chance was to ridicule the expert, and attack expert testimony. So he announced at the start that he should object to all explanations and analysis on the part of the expert as irrelevant and incompetent, and stated also that his chief business would be to explode and destroy this "new profession" that has so dangerously sprung up in our midst. The Whittaker trial he asserted had disgusted the whole country, and had shown clearly that there was no such thing as a reliable expert on handwriting, and that the courts were engaged in the foolish and expensive business of keeping about a lot of impudent and impudent writing masters. I laughed in my sleeve at the burst of righteous indignation, knowing full well that should the gentlemen receive a proper retort in a case requiring expert testimony on writing, his first move would be to secure the best talent available in this "exploded" profession and extol the skill and reliability of his showing and conclusions.

The fact is, there is no testimony so satisfactory to a jury, to the court or to the public as that of a reputable expert who understands his business, and knows how to make himself understood. But it is true, nevertheless, that the Whittaker trial has disgusted the country as to the reliability of what experts say, and as to the intelligence and honesty of persons

who are willing to act as experts. It is not that a sharp lawyer with an expert at his elbow cannot confuse a witness or "catch" him in a well laid trap, but that witnesses give evidence of starting out with a "theory," and attempting to make everything bend to it, so that when they are tripped up as they often easily are, they can do nothing but "stick to" what has been proven to be false and what everybody can see is false. Right here is where the business or "the profession" of expertism is made to suffer in public esteem. Of course, it must be really seen that when two experts, having the same facts before them come to different conclusions, one of them must be wrong; and if in the examination it should clearly appear which was in the wrong—appear to the witness at fault as well as to others, the cause of expertism would be greatly benefited by an open and honest acknowledgment of the fact. And an expert would lose standing, but would rather gain it by such a course.

Expertism can never receive the confidence and respect of the public until experts themselves earn this confidence by never judging of a case even preliminarily, except on full examination; and never accepting a "retaining" fee under any circumstances nor promise a case that they will stick to a present theory through thick and thin.

An honest expert will always reserve the right to change his opinion at any phase of the trial, if facts are developed which shall lead him to a different conclusion. It is doubtful whether such experts can be found in sufficient number to establish the "profession" on a higher plane than that of the lawyer whose business it is to "squash these self-sufficient charlatans."

In fact, the very name "professional expert" is an offense, and lead to an unjust conclusion that those who are so prodi-

cient in any line that their expert knowledge can be made available are ready to be retained on either side. There is nothing wrong in a lawyer working honestly for his client, and even when he knows his client to be in the wrong his efforts to prove him in the right are accepted as professionally proper. Not so with the expert, however. He is in no sense an advocate, and has nothing to do with anybody's interests. His office is to establish the truth, let it cut where it will. And when expertism can stand on this basis it will be respected—not as a "profession," but as a valuable aid in getting at truth.

Yours sincerely,  
S. S. PACKARD.

KEOKUK, IA., May 22, 1981.

Editors Pennant's Art Journal:

Will content myself in answering such questions as Prof. J. W. Westervelt offers for the present and then I would suggest that those having a successful experience in graded schools come forth and in concise language through articles convey that information which has been too jealously guarded and which doubtless will help the fraternity.

In answer to 141 question No. 1. In answer to 2d question. But little and that with pupils who are entirely wrong. Will explain my position in one or more articles at your convenience. In answer to 3d question. No; because they cannot comprehend as much. In answer to 4th question. Certainly; a limited amount.

Very respectfully,  
C. H. PERCIE.

If you want a good pen for business or school purposes send 30 cents for a quarter gross of "Allen's Penman's Favorite" pens.







and deserves success.



### A Brief Sketch of the Life and Work of the late A. W. Talbott.

To many of the readers of the *JOURNAL*, the name of A. W. Talbott, will recall with pleasant recollections, the many happy hours they have passed in his company, or under his instructions, and their hearts will be pained to learn of his death. But so it is; the hand that guided the pen with so much grace is motionless. The rules that always carried with it hope and encouragement, is silent. The friend who was always ready to reach out a helping hand to a brother in want, or distress, has laid his armor down and passed on, over the river. *The pen is broken the writer has gone; but his work lives.*

Mr. Talbott, was one of the oldest true penmen, and whose writing always looked as if it could speak; original in style, bold in execution, and beautiful in form. Many, very many are the penmen of today, who look back upon the time when he was their teacher, as a bright spot in the halls of memory, and who owe to the inspiration and instruction received from him, their beautiful penmanship.

But not alone has he instructed, and charmed with lines and curves of beauty, but by many will he be remembered as one whose very soul and life were filled with poetic fire, and which burst forth in rhymes that glow and thrill with the beauty of the life that was breathed into them, and which will live after some of us are forgotten.

Mr. Talbott was born in Lawshell, Suffolk Co., England, May 7th, 1826. His parents came to America when he was but ten years of age, and settled in Seneca, Oneida County, N. Y., which has always been his home.

His life until twenty years of age was passed upon a farm. At the age of twenty he went to New York city and took lessons in penmanship of O. B. Goldenrod; also of Mr. Wheeler of the same city, and of O. R. Chamberlin and G. W. Eastman. After teaching some ten or twelve years

in the counties of Madison, Orisago and Herkimer, he went to Oberlin, Ohio, and took lessons of old P. R. Spencer, receiving a diploma. This was in the summer of 1862; in the fall of this year he went to Brooklyn with Bryant & Stratton; from there he went for a short time to Montreal, Canada; thence to Newark, N. J., and then again with Bryant & Stratton to Utica; here he remained for two or three years; first with Bryant & Stratton, and then with Walworth. In 1868 and '69 he was in Syracuse with Warren & Mead; then again we find him in Brooklyn or Williamsburgh with Carpenter. He was also at one time with Ellsworth and also with Fairbanks of New York.

The winter of 1871 or 1872 found him in Mayhew of Detroit. Then again we find him with Walworth of New York, and in the spring of 1873 with Sadler of Baltimore. Several years were passed in the employ of E. B. Folsom, of Albany. At the time of his death he was engaged in canvassing agent for Folsom & Carhart of Albany, alternating with P. R. Spencer of Cleveland. Mr. Talbott's earlier years were passed as a teacher of penmanship, but latterly he devoted his whole time to canvassing.

In the year 1850, he married Miss Mary C. Phelps, of Eaton, Madison Co., New York. She was a good niece of

General Stevenson, of Revolutionary fame.

Mr. Talbott was a man who loved his wife and family, and whose whole life seemed to be devoted to their welfare.

For thirty-three or thirty-four years he was an earnest worker in the cause of practical education; during that period he spent much of his time away from home, always denying himself that his leisure, and that some friend might be helped.

My pen cannot do him justice, the few words we can now say cannot measure the worth of his kind life, only God can give him the crown we must wear.

Respectfully,  
C. E. CARHART.

### Books and Periodicals.

THE *PENMAN'S ART JOURNAL*, published at No. 263 Broadway, New York, may justly be classed among the most successful special or class publications of the times. From our extensive acquaintance with it which has extended over a

years, which come from the members of the legal fraternity. A very few practical hints on this subject are worth a dollar—the subscription to this valuable journal for a year.—*The Book-keeper.*



L. Fairbanks, formerly President of Fairbanks' Business College, Philadelphia, is now practicing law in Boston.

Prof. W. H. Duff, of Duff's Commercial College, Pittsburg, Pa., sailed on the 10th inst., for Europe where he goes for a summer vacation. He is our best wishes for a safe and pleasant journey.

Messrs. Eaton and Barnett of Baltimore, Md., have recently published a manual of Commercial Law for use as a text book in Business Colleges. Read their card in another column, and send for a copy.

T. E. Smith, general agent for Spen-

have been too heavily pressed with other than editorial duties during the past month to admit of giving this work the careful study requisite for a critical review. Twelve pages are devoted to the introduction, which is a concise, clear and practical statement of the entire scheme of accounts, and their practical application to business affairs. Prof. Folsom has long been an earnest, diligent and clear-minded thinker, writer and teacher in this his favorite department of science, which will be at once apparent from the masterly manner in which he has treated it, and the numerous foot notes of reference to, and quotations from works by the best writers and highest authorities upon the subjects which he has presented and discussed. The work can scarcely fail to attract attention, and win favor among all real students and adepts in the science of accounts.

In our last number we announced that Professor S. S. Packard, President of Packard's New York Business College, was intending to make a foreign tour during his summer vacation. According to announcement he sailed on the 10th inst., upon the White Star steamer "Republic." About eight hundred persons were on board the "Americans," and numerous friends of Mr. Pack-



The above cut was photo-engraved from an original design, executed by W. L. Dean, Teacher of Penmanship in the Wyoming Commercial College, Kingston, Pa. Mr. Dean is not only a skillful penman but a popular teacher of writing.

period of more than two years, we feel justified in saying that it is a journal worthy the patronage and support of accountants, clerks and business men generally whose duties bring them more or less into the counting-room or office. It is not the advocate of sprent eagle flourishes, grand quillmanages, etc., in business writing, which too many teachers place great stress upon and far too many feather-weight clerks and book-keepers endeavor to practice in ordinary correspondence and books of accounts, but it offers much sound and sensible advice to writers, and points out many features wherein business writing may be improved without endeavoring to acquire the skill of a professional penman.

The articles on disguised writing, forgery of signatures, etc., which have, during the past several months, appeared in the columns of this journal, exhibit the evidence that they were prepared with great care from a knowledge gained by large experience in the work of an expert and professional penman. This forms a field of study in which accountants should feel an interest and to which they should devote no small amount of attention. Skill in deciphering poor and old penmanship is something that book-keepers and clerks in counting-rooms should strive to acquire; and in this direction the *PENMAN'S ART JOURNAL* will prove especially valuable. Every book-keeper knows how highly he is appreciated by the "house" if he is able to read with moderate ease the communica-

erian pens with the house of Tyson, Blakeman, Taylor & Co., is on a trip to Birmingham, Eng., the place of their manufacture, with reference to future supplies. We learn that the sale of these pens during the past year has been quite unprecedented.

Prof. H. Russell, Proprietor of the Joliet Ill., Business College, reports that his school is unusually prosperous. Prof. Russell is an energetic teacher and is also a ready and entertaining writer, as will be acknowledged by all the readers of penmen's papers to which he is a frequent contributor.

A. H. Hinman who lately opened a Business College at Worcester Mass., is meeting with encouraging success. He has also resumed the ownership and control of the college which he established at Puttville, Pa. Prof. Hinman is a skillful and popular teacher, and will at all times deserve success.

Prof. C. L. Martin has resigned his position in the Quincy Commercial College, and proposes spending his vacation in editing a book, after which he will be connected with an educational institution in Kansas City.—*Quincy Hill News.*

Prof. Martin is a skillful writer and popular teacher, and will undoubtedly do honor to any position which he will accept.

Prof. E. G. Folsom, President of Folsom's Albany, (N. Y.) Business College, is engaged upon the revision of his work entitled "Folsom's Logic and Accounts," of which the advance sheets of the first twenty-nine pages are before us. We

and the college chartered the fast sailing steamer "Americus" and accompanied the "Republic" down the Bay to Sandy Hook and Backway, and all joined heartily in cheering Mr. Packard on the way and wishing him a "Bon voyage." About eight hundred persons were on board the "Americus," and notwithstanding a rain storm set in soon after the departure, all on board appeared to enjoy the trip right merrily, the time in going and coming was beguiled with music and dancing. The "Americus" returned to her pier at the foot of Rector street, at 7:30 P. M., and a half hour later started up the Hudson for a "moonlight" excursion. It returned the second time about midnight. Professor Packard has promised to favor our readers with some reminiscences of his travels and observations, through the columns of the *JOURNAL*. With his habit of close observation and ready and spicy manner of writing, will undoubtedly contribute many interesting and valuable items.



J. A. Wrenn, Quincy, Ill., writes a very handsome letter and card.

W. W. Cox, Mendon Centre, N. Y., sends an artistic specimen of flourishing and lettering.

H. W. Kibbe, artist penman and teacher, Utica, N. Y., writes a handsome letter.



He is among the most skillful of professional pen artists in the country.

J. C. Whitlow, of Colorado, Texaco, sent us a creditable specimen of flourishing and writing.

J. B. Moon, Powder Springs, Ga., incloses several gracefully executed specimens of writing.

An elegant specimen of letter-writing comes from Eaton & Burnett's Business College, Baltimore, Md.

George E. Underhill, Bridgeport, Conn., sends two minute and skillfully executed designs of birds, scrolls and lead work.

W. E. Dennis, at present with Wright's Business College, Brooklyn, N. Y., recently exhibited at this office several specimens of penwork writing, prepared by him for engraving, which evinced a high order of artistic skill and taste.

Some of the finest cursive specimens we have seen come from Mahaness; but we suppose it is useless to speak of them as it is probable that most of our readers have seen his written cards before this; if not, let us pay them to send him an order.

Messrs. E. L. Burnett and I. S. Preston send a card of flourishing and writing, which is a fine specimen of good taste and artistic skill in the use of the pen. They are at present together teaching at North Carolina, Pa., where they are having large classes.

## Answers to



F. H. C. Worcester, Mass. Please inform me if you can supply all the back numbers of the JOURNAL, and at what cost.

Ans. Back numbers can now only be supplied whole, and inclusive of January 1878, in all forty-two numbers, which will be mailed for \$3.00. To January 1882, with four premiums \$4.00.

J. A. G. Atlanta, Ga. Will you explain the special advantages of an oblique pen holder?

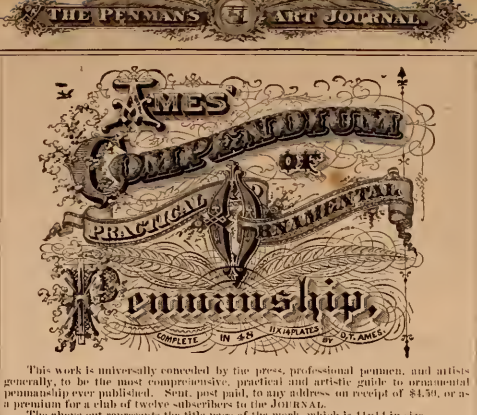
Ans. The advantage is in the fact that with a straight pen or holder it is necessary to turn the hand toward the ball beyond what is natural in order that the nibs of the pen may squarely face the paper and rest under equal pressure which is necessary for perfectly smooth lines, which difficulty an oblique pen or holder obviates by changing the angle of the pen points instead of forcing the hand into difficult and unnatural position.

W. A. T. Vienna, Ohio. Is it best to prepare India ink as you use it, or can it be prepared and kept on hand as other licks are? Please state which is best and how to prepare it.

Ans. India ink in order to flow best and be hardest when dry should be ground from the stick on the day that it is used. This should be done in a sloping tray having a well at the lower end of the sloping part in which the ink will be of sufficient depth to prevent the point of the pen striking into the sediment; use rain or distilled water. Prepared India ink, or that which has been long ground will not flow as readily as that freshly ground. Care should be exercised to procure a fine black quality of ink, especially if there is any purpose to reproduce by any of the photographic processes and the pencil lines should be carefully removed with sponge rubber.

W. H. H. Lewistown, Minn. Being a subscriber to the JOURNAL I beg leave to ask a few questions to be answered through its columns. 1st, what part of an inch is a space in writing, and why? 2nd, Spencer, while they both take the small *a* and *u* as a standard unit for measurement, Musselman gives the *a* one space in width and the two spaces for the *u* one space, while Spencer gives the *a* three, the *u* four, and the *u* three spaces?

Ans. A space in writing is always proportionate to the size of the writing and named the same. It is given in the fractional parts of an inch. In the minimum sized copy of the Spencerian, as in Book No. 4, a space is about one



This work is universally considered by the press, professional penmen, and artists generally, to be the most comprehensive, practical and artistic guide to successful penmanship ever published. Sent, post paid, to any address on receipt of \$4.50, or a premium for a club of twelve subscribers to the JOURNAL.

The above cut represents the title page of the work, which is 11x14 in size.

eight of an inch. We are not familiar with Mr. Musselman's method of analysis, but the difference you mention probably results from the Spencerian analysis having been of the letters separately, when a space is counted for the initial and terminal lines making four spaces for the *u*, and three for the *a* and *u*, while Musselman has only considered the spaces between the parts of the letters.

## Figures.

The formation of figures do not as a rule receive that attention that they demand.

I have made a specialty of them for some time and am convinced that most excellent results follow their perfect formation. The space to which they can be made is marvelous and serves as a great help toward gaining rapidity in writing.

As a result I make the following tabulated statement with the hope of leading the fraternity to pay special attention to what I deem exceedingly necessary, viz., the *Form and Speed of figures*.

The numbers of each per minute.

(1) 250,	(2) 95,
(3) 90,	(4) 80,
(5) 90,	(6) 150,
(7) 90,	(8) 150,
(9) 120,	(0) 160.

## ORDER OF SIMPLICITY.

1, 0, 6, 4, 8, 5, 3, 9, 2, 7.

C. H. PEACE.

Prof. Peirce also sends an elegant specimen page of miscellaneous figures named at the rate of 120 per minute. It is his purpose to give, through the columns of the JOURNAL, several exercises in making figures, illustrated with finely engraved plates.

## Special Rates to Clubs.

To favor teachers and pupils in schools where numerous copies of the JOURNAL are desired, we offer to mail it one year on the following very favorable terms:

2 copies.....	\$1.25	15 copies.....	\$8.25
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To each subscriber will be mailed, as a premium, with the first copy of the JOURNAL, as they may designate, either the "Bouncing Stag," "34383," the "Flourished Eagle," "34382," the "Lord's Prayer," "103 32," or the "Picture of Progress," "22328." For 50 cents extra all four of the premiums will be sent. These premiums are of great value and are among the masterpieces of pen art. Either of them, to an admirer of skilled penmanship is worth its entire cost of a year's subscription.

Lord Beaconsfield's says used a quill pen until on one occasion he visited the great pen manufactory at Birmingham and was asked by Mr. Gilliat to accept a box of steel pens. The box was sent to him and Lord Beaconsfield afterward said that he was with steel pens that "Lithani" was written.

## Pen Lettering and Brush Marking.

BY E. M. HUSTINGER,  
of the Providence B. A. Business College,  
Providence, R. I.

The ability to rapidly and neatly letter a tag, package or box is of great importance to any young man no matter what may be his aim in life.

When one takes about an express office or freight depot and observes the lettering and marking on the packages and boxes there, no one can dispute the utility of such skill as can be so easily acquired from the penmanship of the numerous commercial schools located all over the country.

The ability to letter with pen or brush is required from the lowest scale of business to the most extensive wholesale houses and manufacturers. And so extensively is this kind of skill needed that numerous business houses in our large cities are obliged to hire a man simply to do their package and bulletin marking.

From these facts no further arguments should be required to convince the Business College teachers and proprietors that such instruction should be furnished to all their pupils, whether full or part scholars. I have taught penmanship as a commercial branch I have found that nine out of every ten young men and ladies that attended our school could put such abilities into practice the first day they entered upon their business career. It is also a well-known fact that employers always retain those who can make themselves most generally useful, and such are the ones who command the best salaries. This skill should be furnished by the Commercial schools free of charge, being introduced into the regular course of study and then examination required at graduation as well as in the other studies. This course of instruction I regard as a good medium of advertising the school from the very nature of its utility, besides making a pupil feel that he is properly well treated at those schools which have been run down by the oligarchs, who profess to give much, and in some cases do give a great deal, but more of the time neglect the practical part. I have made it a point during the past three years to instruct all of my pupils in pen lettering and brush marking, and have been successful beyond my own as well as the pupils' expectations.

Next a few hints to the young and inexperienced teacher how to proceed in such a course of instruction.

Pen Lettering should be taught first, using either the muscular or combined movement. In teaching give first the straight shaded lines on slant that I wish the lettering first, ever keeping in mind there can be no good building without a good foundation, and consequently keep that straight even shades for at least two weeks. Then introduce the pupils to the supply of the curved shaded line and after they have nearly mastered that line the next letters should go so grouped together that the student will count them together, and pupils will take hold surprisingly working with intense interest. After a good supply of the straight line has been acquired in the first group of small letters, I give them the extended letters, and the next letters which completes the small alphabet.

Next, a lesson in figures followed by the capital alphabet systematized so that it will require only three or four lessons.

Having finished both alphabets and figures, give a review class in which drill in lettering addresses of firms in which you will review all of the work gone over. If not too much crowded for

time, I generally give the classes a lesson of an hour in simple embellishment of pen lettering which they never fail of appreciating.

Prepare for brush marking by securing five or six quills of good quality of quality wrapping paper, good camel's hair brushes, size three or four and a bottle of ammonia, and when all is ready to the pupil at cost.

I now illustrate upon the blackboard the various styles of lettering employed in box marking, selecting the most simple and consistent style. A very good style of brush marking was designed by Mr. Walworth of the City of New York Business College, Union Square, New York, a copy of which I presume they would send for a small amount.

The method pursued in brush marking is similar to that in pen lettering. A great deal of care is required to start the pupils aright in using the brush, in order that they may in the shortest time possible become skillful with the brush and rapidly change from light to heavy and heavily to light lines. It is advisable to have the pupils standing while they mark, as they will then be able to observe the most simple and consistent style. The pupils are actually running boxes and packages.

In conclusion let me remark that a school superintendent does not alone depend upon newspaper advertisements for so much greater extent due to the actual amount of practical instruction given, which will be in the hands of the patrons of the school, who are anxious to speak a good word in behalf of any institution that is doing a most thorough and practical education.

Hoping these few suggestions may be of service to some commercial teacher,

I am, Sir, very respectfully,

E. M. HUSTINGER.

## Exchange.

The *Bookkeeper* published every two weeks by Schenck R. Hopkins, at 76 Chamber street, New York, is one of our most interesting and valuable exchanges. Each number comes just as we are acquainted with its editor knew it would fill a solid information respecting every department of bookkeeping. Mr. Hopkins is not only a thorough accountant and popular author of works upon scientific bookkeeping, but also a man of real genius for editing an able, spicy, and instructive journal. Every person in any manner connected with bookkeeping, either as pupil, teacher or practitioner, should be a subscriber to the *Bookkeeper*. It is mailed one year for \$2.50. The last issue of the *Practical Accountant* was of unusual interest. An article by S. O. Packard giving reminiscences of "Writing Masters of Olden Times" will be read with much satisfaction by all, and especially so by those who have had more or less acquaintance with the celebrities who were mentioned.

Brother Gaskell is sustaining our prediction that he would make the *Gazette* spicy and interesting.

The *Bookkeeper* and *Penman* published by J. F. Davis, Altoona, Pa., is a very readable and interesting paper.

The *Teacher's Guide* published monthly by John H. B. Davis, New York, and Creek, D., is one of the spiciest and most entertaining of our educational exchanges, and at the small subscription price of fifty cents a year should be in the hands of every teacher in the country.

J. W. Swanik, the accomplished penman of the United States Treasury, Washington D. C., writes an elegant letter in which he says the JOURNAL for May is received.

"It is the finest number of a penman's paper that I have ever seen. I congratulate you upon it, and for the fine and signal ability with which you are conducting it, and also upon its growing popularity, and the fact that it is filled with all persons engaged and interested in the subject of education."

Subscriptions to the JOURNAL may date from any time since, and inclusive of January 1878. All the back numbers from the first of the year to the minimum will be sent for \$3.00. All the numbers of 1880 and 1881, with either twenty or thirty extra, will be sent for \$1.75; with all of our premiums, for \$2.

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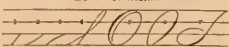
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Lesson in Practical Writing.  
No. XI.



BY D. T. AMES.



Teachers and pupils should ever bear in mind that the real basis of a good hand writing lies in a correct conception of all its requisites, and these cannot be acquired simply by practice, but are as much a matter for study and thought as is sculpture, painting, architecture, or any department of art or science. Michael Angelo was the chief of artists, because of his superior mental conception of art, and may we not suppose that the untutched chisels presented to his mental vision all the grandeur of beauty in design and finish, that delighted the eye of the beholder when finished? The hand can never excel the conception of the mind that educates and directs its action. If Spencer or Flickinger excel all others in the perfection and beauty of their penmanship, is it not because of their superior conception of that in which superior

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To write well, also requires a constant exercise of care, and especially is this true of those whose hand is not trained by long experience. We would again impress upon the minds of every member of our class who would become good writers, the imperative necessity of careful and critical practice. See that you give no moment to careless practice.

We will introduce our present lesson with the following movement exercise which is taken from the new Spencerian Compendium. It is designed for close painstaking practice; for the purpose of training the hand to accuracy and delicacy of movement. It cannot be too much or too carefully practiced.

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Almost daily inquiry is made of us regarding the peculiarity and relative merits of the various publications upon penmanship. In view of the fact that we have answered all these questions, and for the information of all our readers, we give the following brief description of each, with our opinion regarding their utility; first giving our attention to those treating exclusively of plain or practical writing.

THE SPENCERIAN KEY consists of one hundred and seventy-six octavo pages, illustrative of the theory and practice of practical writing. Its introduction is a brief history of the evolution of the system, Platt R. Spencer, and a brief synopsis of the most attractive features of the system; the following chapters upon: "Theory of Penmanship," "Material and Implements," "Position," "Movements," "Classification of Letters and Figures," their formation and analysis, giving examples of the most common or natural faults in making them, with suggestions for their correction; also, giving definite instruction for spacing, shading, slope, proportions of writing, etc. A chapter is devoted to each of the following subjects: "Business Writing," "Ladies' Hand," "Variety of Style," "Black-

board Writing," "Teaching Writing in Primary Schools," "In Common Schools and Seminars," and "Business Colleges." These chapters are followed by several others, giving much valuable and interesting information for all pupils or teachers of writing.

The work is appropriately and profusely illustrated, showing positions, movements, principles, letters, analysis, and the various styles of writing. It is, without doubt, the most complete and valuable guide to purely plain writing extant.

It will be mailed to any address on receipt of \$1.50, or less for a club of four subscribers to the JOURNAL.

#### THEORY OF SPENCERIAN PENMANSHIP FOR SCHOOLS AND PRIVATE LEARNERS.

This is an octavo pamphlet of 58 pages, in which the theory of Spencerian Penmanship, according to the latest revision, is developed by questions and answers, with practical illustrations. It embraces most that is practical in the key, while its clearness places it within the reach of every teacher and pupil of writing.

It certainly is a most valuable aid, and we earnestly recommend every teacher and pupil of writing who has not a copy to procure one at once; it will be a good investment. Sent by mail for 30 cents, or mailed free for two subscribers to the JOURNAL.

#### PAYSON, DUNTON AND SCHRIEBER'S MANUAL OF PENMANSHIP.

This is an octavo book of 120 pages and treats of the P. D. & S. system of writing in a manner similar to the treatment of the Spencerian, by the key; and, in addition, has fourteen different alphabets of Roman, Gothic, and Text letters. It is an eminently practical and valuable work for the use of either teacher or pupil.

#### WILLIAMS' AND PACARD'S GRMS.

This work, although devoting considerable space and attention to plain writing, is essentially a text-book for ornamental penmanship. It consists of fifty-one large quarto pages, which are arranged in a superior manner upon stone; sixteen pages are devoted to copies for plain, Italian and round hand writing; thirteen pages are devoted to the principles and exercises for flourishing; of the latter are several large and complicated specimens, among which are three designs for "couples," "a bird in a nest," "a swan with quills, and surrounding flourishes," making a most elegant display; 25 bounding flag; 10 various bird designs; sixteen pages are devoted to alphabets and lettering. There are in twenty-four alphabets, ranging from the plainest to the most ornate. Upon the last page but one is a beautiful specimen of pen drawing, entitled "Home, sweet home," representing a bird in a nest, with floral and ornate surroundings. Upon the last page are twenty specimens of lettering ornamented with flourishing; also the figures, white, set in clouding. The whole work is executed in an almost faultless manner, and is of unquestioned excellence as regards authority and standard of correct taste and models for flourishing and lettering. No student aspiring to excellence in ornamental or artistic penmanship can afford to be without a copy of this work. Sent to any address on receipt of \$5.00, or less for a premium for a club of twelve subscribers to the JOURNAL.

#### AMES' COMPENDIUM OF PRACTICAL AND ORNAMENTAL PENMANSHIP.

This work is printed upon *plumaine* 11x14 pages, and is by far the largest and most comprehensive work upon ornamental and artistic penmanship that has ever

been published. But a very limited portion of it is devoted to plain writing.

It is designed especially as a hand-book and guide for ornamental penmanship, and is in twenty-three, embracing Roman, Gothic, Egyptian, Scroll, Old English, German and Charol Text and many others; plain and the most ornate style; ten pages are devoted to principles, exercises and designs for flourishing, lettering and drawing, one of which is a page of eight flourished designs for cards and albums; twenty-one pages are devoted to alphabetic specimens for engravers, bookbinders, memorialists, resolutions, certificates, diplomas, etc. All, altogether presenting an annual and complete variety of practical penmanship, lettering and ornamentation unapproached by any other work ever published. The original pen-and-ink specimens of which these pages are *fac-simile* reproductions were all executed with great care and labor, most of them being copies of works executed to order; sums as high as \$500 have been paid for the execution of what represents a complete specimen of the penmanship of a particular artist.

A peculiar and valuable feature of this work is, that, unlike others which have

Sent to any address on receipt of \$1.25, or sent free as a premium for a club of three subscribers to the JOURNAL.

#### WILLIAMS' AND PACARD'S GUIDE.

This work consists of 100 quarto pages, and is a complete and practical guide to the theory and practice of practical writing. In which the entire subject of teaching and practicing writing is presented in an ingenious and effective manner, both by way of explanations, with numerous and striking illustrations, and criticisms of good and bad writing; thirty pages are printed from superbly engraved stone or copper plates; eleven pages are devoted to plain copies, in which the theory and practice of business forms; seven pages give ten plain and fancy alphabets; twelve pages are devoted to the principles and examples for off-hand flourishing; among the latter are several of the most graceful and masterly specimens ever executed by that prince of flourishes, John D. Williams, who was the genius of this work, as also the "items." The work thus combines the practical with ornamental to a greater extent than any other hand-book of penmanship now in use. No penman's library is complete without a copy. Sent by mail on receipt of \$1.00, or less for a club of seven subscribers to the JOURNAL.













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We hereby tender the JOURNAL sufficiently interesting and attractive, to secure, not only the patronage of all those who are interested in useful art, or teaching, but their earnest and active co-operation as correspondents and contributors, yet knowing that the laborer is worthy of his hire, we offer the following

To every new subscriber, or renewal, enclosing \$1 we will mail the JOURNAL one year and send a copy of the "Penn's Progress," 1892-3. "Flourished Eagle," "Attack the Confederal Picture," "The Case of the Honoring School," 1892-3. For \$1.25 all year will be sent with the first copy of the JOURNAL.

To any person sending their own and another name the JOURNAL, enclosing \$2, we will mail to each the JOURNAL and premium one year, and send a copy of the "Penn's Progress," 1892-3. For twelve names the JOURNAL and \$12 we will send one of either of the following publications, each of which is a first-class specimen of genuine work ever published, viz.:

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fore, speak of it in respect to penmanship; but we know that it is not practical, even were the managers so disposed, to give in a three days' session, the time which ought to be devoted to practical and artistic penmanship, and at the same time properly cover other subjects of equal or greater importance to an association composed essentially of Business College proprietors. It must therefore be quite apparent to professional penmen, that if they are ever to enjoy the full advantages properly derived from associating together and comparing notes as teachers and pupils, they must conduct the case on entirely a different basis. It has been suggested that a Pennman's Convention might be held in some place, and at a time to closely precede or follow the sessions of the "Business College Convention." This we think very proper, as many of our best penmen are identified with business colleges, and would desire to attend both conventions.

There needs to be no antagonism or jealousy between two such Associations, their interests would not clash in the slightest. The two Associations would be necessary only that sufficient time and attention might be devoted to penmanship to cover every department of the art, and to consider every measure of interest to the profession, which cannot, as has already been shown, be done as a side issue in a Business College Convention.

It is, of course, too late to think of holding a Convention this season, but it is a subject worthy of consideration by every penman in the land. We shall hope to hear from many through the columns of the JOURNAL, and what is more, we expect to be one in the composition of a Pennman's Convention in July or August, 1892. Who next?

#### Suggestions.

The following are some suggestions made to William C. Cooper, Chairman of the Committee of Arrangements of the Pennman's Association in 1878, by that veteran penman, W. C. Cooper, relative to the advantages to result to penmen from such association:

KINGSVILLE, July 20, 1878.  
 Let, such an Association will give the profession more character.

2d. It will increase its influence.

3d. While on the one hand, there is no man in the land who is benefited by membership, a majority would be materially so.

4th. It would introduce all penmen to each other, and make comparisons of their own and mutual encouragement possible.

5th. It would put the profession in a position to overcome the antagonism and command employment for all meritorious professional labor.

6th. It would take a large amount of the ignorance of the craft might, by teaching and business now in the hands of persons utterly unfit, and kept there by other associated influences, and place it in the hands of the profession.

7th. It would neutralize a very formidable opposition now actively arrayed to penmen, and would give the profession the advantage the interests of the meritorious pen publications and movements.

Inasmuch as there is no possible doubt that the largeness of the craft might, by well managed effort create new markets for pen-work and pen jobbing, and draw the penmen to the craft a great deal of work of a documentary, business character, especially it would be of great utility in this direction.

While it might appear to militate against the interests of some in minor features, it would in other directions more than supply the place of the profession.

The country needs four meritorious professional penmen to every one that it has, and it is properly given them work enough, if compelled by a qualified, wise course on the part of the Profession. Let us then, with faith in united effort, try association.

#### The Whittaker Court-Martial.

The Whittaker Court-Martial after a session of nearly four months has closed. Its verdict will renounce a secret until it is reviewed by the Secretary of War, who will then make it public.

The trial has been unusually protracted and the investigation has been most impartial and searching. The Court was composed of nine distinguished U. S.

army officers, while the case on either side was conducted by skilled and zealous counsel.

Ex-Gov. Chamberlain, the counsel for Whittaker, was indefatigable in his efforts and conducted the entire case with a degree of ability and courtesy which has been rarely equalled in a court of justice.

The Judge Advocate, Major A. B. Gardner, who conducted the case on behalf of the prosecution, if not the equal of the astute and experienced Governor in all the nice technicalities of the law, could not have been outside in the general management of his case; his final summing up of the evidence was clear, logical and masterly.

It is a general impression that Whittaker has been found guilty of perpetrating the alleged outrage upon himself and of writing the note of warning.

It is not our purpose at this time to review at any length the testimony of the experts in this well celebrated case, but we desire so far as we are able to correct a few of the most erroneous impressions that have gone forth through the press respecting the conclusiveness of the expert testimony.

It is the general impression that there was a wonderful contradiction among the experts who were called to testify respecting the note of warning, and that at the different trials the same experts have given strangely contradictory and hence unreliable testimony.

This erroneous impression is largely due to the garbled and unreliable newspaper report, which were often apparently colored to suit the prejudices of the reporter or the publishers, and sometimes from the conflicting and confusion of testimony, and then again false impressions were created by publishing detached portions of the testimony. As a specimen instance of false or blundering statements we quote a section from the *New York Times* report respecting our own testimony:

"Expert Ames was recalled, and by ex-Gov. Chamberlain was subjected to a rigid cross-examination. He admitted having made three examinations of the hand-writings of Whittaker and other West Point men, for the two of these for the West Point court of inquiry, the third for the court-martial—and had come to three conclusions. The first examination resulted in the conclusion that the writer of specimen No. 23 wrote the note of warning, or that the writing of No. 23 had been simulated by another in writing the note. The second conclusion at the second examination was that either the writer of No. 189 (Whittaker) or the writer of No. 23 wrote the note, and most probably the writer of No. 189. The third and last conclusion was that Whittaker himself wrote the note of warning. Now, is there any valid reason," quoth ex-Gov. Chamberlain, "why if you made a fourth examination, you would not find the handwriting different from all the others?" I don't see any probability of reaching any other conclusion, and I am sorry my last examination eliminated all the doubt that was contained in the first two conclusions. I didn't make in the first two examinations that extraordinary and detailed inspection that I did in the third."

Had it been the intention of the writer of the above to present the exact reverse of the truth, as elicited in the court-room, he could not have done better. We did not reach three conclusions, nor did we so admit. What is stated with reference to the first examination of the handwriting is fairer. As regards the second alleged conclusion in which we are made to say that either the writer of No. 189 or No. 23 wrote the note, it is falsely absurd as both Nos. 189 and 23 were written by the same hand (Whittaker's) and were pronounced to be identical with each other and with the note of warning by us on both examinations at West Point as well as at the late trial. The only doubt we ever entertained or expressed was induced by a piece of fictitious writing which was purposely made to resemble the note of warning, and placed among the writing at our first examination at West Point. In our written report that time we stated definitely that but for this (fictitious) writing our report would have been

absolute, that the writing of specimens Nos. 23 and 189 were identical with that of the note of warning, and in our opinion were written by the same hand. So long as we believed the fictitious writing to be that of a Cadet, we thought it to be barely possible that its author might have written the note of warning simulating the handwriting of a cadet. But when it was shown to have been written by our West Point report was rendered false was our testimony in the late trial, positive against Whittaker as being the author of the note of warning, which fact, however, was entirely unknown to us at the time. The 307 different writings which we examined being designated by numbers, any knowledge respecting their authors and a consequent exercise of favor or prejudice was utterly impossible.

#### Sadler's Counting House Arithmetic.

This work, which was announced in the last number of the JOURNAL as being in press and nearly ready for sale, is now complete and a copy is before us. We had anticipated something quite beyond any work hitherto published in the form of a practical arithmetic, but this work entirely exceeds our expectation both as regards its magnitude and the exhaustive and practical methods of presenting and performing all manner of arithmetical problems.

The numerous short and improved methods of calculating would confound a Daboll and astonish Barrow's Lightning Calculator. The work consists of 500 large, to page, printed, bound, cloth type, and is thoroughly practical throughout. In addition to giving improved methods of calculation and practical examples for business it is replete with reference tables for bankers, brokers, merchants, business men, accountants, farmers, mechanics, teachers and students. The work is certainly no fly-sheet, meets the demand of the counting room and business college than any other work we have ever seen. It is mailed to any address for \$2.00. See advertisement in another column.

#### Frauds.

The Agents Herald, of Philadelphia, Pa., is doing a decidedly good work through out the country by publishing a list of the names of the numerous swindling individuals and the various bold schemes by which they have run swindling operations in the various cities of the country. Most of those exposed have been denied the privileges of the U. S. mail on the ground of the fraudulent character of their business.

These names alone occupy over a column of fine type and embrace almost every line of business. The Herald is otherwise an interesting and valuable periodical, especially so for all classes of agents. Fifty cents a year; single copies ten cents.

#### Estes & Burnett's Course of Business Training in Commercial Law.

Is a work of 130 pages, devoted to the science and practical presentation of such a course of Commercial Law as is practically to be taught in a commercial college, for which purpose it is admirably adapted. It is in the form of questions and answers, convenient for use in the class-room, and covers the whole subject in the briefest and most practical manner. Every teacher in this department of education as well as every student of business should send for a copy. Price, 50c.

#### King Club.

The King Club for the past month is sent by L. Asire from Marquette, Mich., and numbers *seventeen*. Mr. Asire says: "I am now here on Lake Superior combining pleasure with business, and have good prospects for both." The denizens of Lake Superior will do well to avail themselves of the instruction of so skillful a teacher as is Mr. Asire.

#### A Pennman's Convention.

Several times, since the publication of the JOURNAL, an effort has been made through the columns to induce the holding of a genuine Pennman's Convention. Why can it not be done? Three years ago a vigorous effort was made which resulted in a so-called Pennman's Convention in this city, but under the broad invitation which included Business College proprietors as well as authors and teachers in all branches of penmanship, the penmen were so completely outwitted, that in a permanent organization they were practically omitted, and the Association at once took the name of the "Business College Teachers and Pennmen's Association." Under this title it convened at Cleveland in 1879, and also at Chicago in 1880. At the latter meeting the title was changed to that of the "Business Educators' Association of America," and penmen and penmanship scarcely had a place upon the programme of exercises, less than one hour having been devoted to that subject during the entire session. It is therefore quite apparent that, whatever may be the future of that organization, it is not to be a Pennman's Association, or one in which penmen will receive very much more recognition or attention than in any other of the various educational conventions of the land. We have not yet sent a programme of the proceedings for the coming session, and cannot, there-



# HONOR TO THE MARTYR SOLDIER AND STATESMAN OF THE UNITED STATES OF AMERICA

We have deemed it appropriate, under the circumstances, to present in our columns the above portrait and testimonial to President Garfield, which is photo-engraved from a pen and ink drawing executed at the office of the PENMAN'S ART JOURNAL. Should any of our readers desire copies on a fine quality of plate paper, for framing, they can secure them by remitting \$5.

## President Garfield.

Among the well-nigh innumerable touching tributes to the wisdom and excellence of the acts and sayings of President Garfield, called forth by the late attempt upon his life, few are more appropriate to his own circumstances and worthy of repetition than the incident which occurred in this city on the day after the assassination of Abraham Lincoln. Nor can we do better than to give the narrative in the fifty chosen words of the Rev. S. B. Rossiter of the North Presbyterian Church of this city. In an eloquent discourse delivered the morning after the attempted assassination of President Garfield, Mr. Rossiter said:

"It was the morning after President Lincoln's assassination. The country was excited to its utmost tension, and New York city seemed ready for the scenes of the French Revolution. The intelligence of Lincoln's murder had been flashed by the wires over the whole land. Fear took possession of men's minds as to the fate of the government, for in a few hours the news came that Seward's throat was cut and the lives of other government officers. It was a dark and terrible hour. What might come next no one could tell, and men spoke with bated breath. The wrath of the workmen was simply uncontrollable, and revolvers and knives were in the hands of thousands of Lincoln's friends ready the first opportunity, to take the law into their own hands and avenge the death of the martyred President upon any and all who dared utter a word against him. Fifty thousand people crowded around the Exchange Building, and worked in a jamming the streets, and worked in a tight as men could stand together. General Washington and was either directly in the city or expected every moment. Nearly a hundred generals, judges, statesmen, lawyers, editors and clergymen were

In the room waiting Butler's arrival. The fearfully solemn and swaying mass of people that blackened the street preserved for the most part a dead silence, or a deep, ominous muttering ran like a rising wave up the street toward Broadway, and again down toward the river on the right. At length the batons of the police were seen swinging in the air, far up in the left, parting the crowd and pressing it back to make way for a carriage that moved slowly, and with difficulty jugged through the compact multitude. Suddenly the silence was broken, and the cry of "Butler, Butler!" rang out with tremendous and thrilling effect. But not a hurrah, not one. It was the cry of a people asking to know their President died. Butler was pulled through the crowd and entered the room. A broad expanse, a yard long, hung from his left arm—a terrible contrast with the countless flags that were waving the nation's victory in the breeze. It was then first realized that Lincoln was dead. All were in tears. The only word Butler had was "Gentlemen, he died in the fullness of his faith," and as he spoke his lips quivered and the tears ran fast down his cheeks. Dickinson of this State, was fairly wild. The old man leaned over the iron railing of the balcony and stood, his arms outstretched, and his head thrown back, and next thing to bidding the crowd "turn up the rebel yell, root and branch." By this time the wave of popular indignation had swelled to its crest. Two men lay bleeding on one of the side streets, the one dead, the other next to dying, one on the pavement, the other in the gutter. They had said a moment before that "Lincoln ought to have been shot long ago." They were not allowed to say it again.

A telegram has just been read from Washington. "Seward is dying." Just then a man stepped forward with a small flag in his hand and beckoned to the throng. "Another telegram from Washington." And then in the awful stillness of the crowd, whose steps had been arrested a moment, a right arm was lifted

skyward, and a voice, clear and steady, loud and distinct, spoke out:

## AN ELECTRIC APPEAL.

"Fellow citizens! Clouds and darkness are round about Him! His pavilion is dark waters and thick clouds of the skies! Justice and judgment are the establishment of His throne! Mercy and truth shall go before His face! Fellow citizens! God reigns and the government at Washington still lives!"

The effect was tremendous. The crowd stood riveted to the ground in awe, gazing at the motionless orator and thinking of God and the security of the government in that hour. As the bidding wave subsided and settled to the sea when some strong wind beats it down so the tumult of the people sank and became still. All took it as a divine omen. It was a triumph of eloquence inspired by the moment, such as falls to but one man's lot, and that but once in a century. Demosthenes never equalled it. What might have happened had the surging and maddened mob been let loose none can tell. The man for the crisis was on the spot, more potent than Napoleon's guns at Paris. The orator was General Grant, of Garfield, of Ohio, and in this hour we would like to repeat his own memorable words: "Fisher Ames said—'A moment is a man-of-war, staunch, iron-ribbed, and red-hot when under full sail, yet a single hidden rock sends her to the bottom. Our Republic is a raft, hard to steer, but you can't sink her.'"

Another peculiarly touching quotation is the following from General Garfield's speech in Congress on the first anniversary of President Lincoln's death:

There are times in the history of men and nations when they stand so near the veil that separates mortals and immortals, that they are made aware of their God, that they cry aloud after the breathings and feel the pulsations of the heart of the Infinite. Through such a time, this nation passed. When two hundred

and fifty thousand brave spirits passed from the field of honor through that thin veil to the presence of God, and when at last its parting folds admitted the martyred President to the company of the dead heroes of the Republic, the nation stood so near the veil that the whisper of God's great God was heard by the children of men. Awe-stricken by His voice the American people knelt in fearful reverence and made a solemn covenant with God and each other that this nation should be saved from its enemies; that all its glories should be restored, and on the ruins of slavery and oppression the temples of freedom and justice should be built and stand forever. It remains for us, consecrated by that great event and under that covenant with God, to keep the faith—to go forward in the great work until it shall be completed. Following the lead of that great man and obeying the high behests of God, let us remember He has sounded forth His trumpet, that shall never call retreat. He is sitting on the hearts of men before this judgment seat. He will, my soul, to answer Him; be judgment, my feet, for God is marching on.

Every great political party that has found this country any good has given to it some illustrious man that has outlived all the members of that party.

## The Convention.

In reply to several inquiries relative to the time and place at which the next convention of the "Business Educators Association" is to be held, we would say that the convention is announced to meet in Cincinnati, Ohio, on August 10, and continue its session three days. Respectful programme of exercises we have no information.

W. H. Kitto, whom we mentioned a short time since as the youngest man in the United States who ever received the 32d in measure, has recently been appointed Secretary of the "Chicago, St. Paul, Minneapolis and Omaha Railway," at Omaha, Neb. Five years since Mr. Kitto was a telegraph messenger boy. His rapid advancement to his present enviable position he attributes mainly to his rapid and excellent hand writing. Mr. Kitto is not what would be considered a good professional writer, but has the facility of writing rapidly, an excellent practical hand.

Messrs. Weisbach & Conroy, artist penmen of St. Louis, Mo., have favored us with a photograph of a finely executed set of resolutions. It is a model of good taste and artistic skill. These gentlemen certainly understand the business of fine engraving.

The Washington Chlorographic Club, organized and instructed by the Spencer Brothers, numbers over five hundred members composed mainly of ladies and young men, and is doing excellent work. Under civil service reform good writing is a necessary qualification for securing and holding clerkships in any of the departments.

## Mark Twain's Advice to Scribes.

Here are some words of sarcastic advice from Mark Twain which are often put into an editor's "note" by writers who are wholly unconnected with the contents of his letter-box: "Don't write too plainly. It is a sign of a plain origin. Scrawl your article with your eyes shut, and make every word as lifeless as you can. Avoid all puns—saking with proper names. We know an editor who has every man, woman and child in the United States, and the nearest hit at the name is sufficient. For instance, if you were charged with writing what like a drunken figure 8 and then draw a wavy line, we know at once you are a Quaker. Mark Twain once thought you might say 'Leahurst Messianic Jones.' How we do love to get hold of articles written in this style! And how we should like to get hold of the man who writes them—just ten minutes—alone—in the woods, and a revolver in our hip pocket."

"I assure you, gentlemen," said the counsel upon entering the prison, "that the place has not changed in the least. My own affairs really demanded all my time and attention, and I may truly say that I have not been in the position was an entire surprise. Had I consulted any other interests I should have proportionately delayed, but as I am in the hands of my friends, I see no other course but to submit." And he submitted.

## Extra Copies of the Journal

will be sent, free to teachers and others who desire to make an effort to secure a club of subscribers.

















# THE PENMAN

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

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D. T. VES, Editor and Proprietor.  
R. F. KELLEY, Associate Editor.

NEW YORK, AUGUST, 1881.

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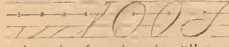
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Lesson in Practical Writing.  
No. XII.



BY D. T. VES.

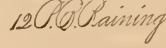


A member of our class asks: "How am I to learn to write well and rapidly at the same time? When I write slowly and take pains, I write tolerably well, or at least from my letters will though my writing is greatly wanting in ease and grace; but when I attempt to write rapidly, my letters are ill-formed and writing is unbecomable. Should I continue to write rapidly while learning or adhere to slow and careful practice and trust to acquiring speed afterward?" I would reply, "I should adhere to slow practice, and then, when I have acquired a good basis, I should then acquire speed in writing; to practice rapidly from the outset. With this theory we disagree, totally. As well ask a child to run before it walks. Skill and dexterity in all things come only from long and habitual practice. I have by slow degrees, writing as we have said before, is quite as much a matter of thought and study as

practice. A correct mental conception of the forms of letters and the general construction of good writing must first be acquired, the eye disciplined and a refined taste acquired before good writing is even possible for the hand to execute; this must be by a slow painstaking process, form, shade, combination and all the requirements of good writing are to be thoroughly considered, this is best done by writing slowly, when this is accomplished the hand under the guidance of a mind clear, ready and correct in its conceptions will guide the hand more rapidly, and certainly in its efforts to acquire celerity of movement and the execution of good and rapid writing. It must be borne in mind that the peculiar movement practiced will have much to do with the rapidity and grace of the writing. Persons practicing the figure movement exclusively can no more compete with those using the muscular or fore arm movement than a stage coach with the locomotive, nor can shaded writing be executed with the celerity of unshaded writing. We therefore repeat our advice, to all our class to persistently adhere to deliberate practice until they have acquired the ability to give a correct form to all the letters, practicing the muscular or fore arm movement; at the same time adopting a medium size and unshaded hand as the most probable course to good and rapid writing.

We repeat the following movement exercise which should be carefully practiced. Remember that aimless, scrawling, scribbling is no more practised writing than is the street error education.

The following is presented as the regular copy for lesson No. 12.



**A Few Thoughts Upon Teaching.**  
BY R. F. KELLEY,  
of the Hyman and Stratton College, Providence.

Judging from my experience as a student when under the instruction of one of the ablest teachers of commercial law, I think the commercial teacher should be very diverse, and carefully arrange his course in penmanship, shaping it entirely different from any given in the various text books. None of the text books published fully meets the demand of the live teacher of writing.

When the young teacher enters upon the active duties of the classroom he has very little to rely upon but the course of training received at the hands of his instructor, consequently is thrown upon his own capabilities, and if the course of training was not thorough, will soon get discouraged and, as a matter of course, fail.

It is very desirable that a teacher should be able to select suitable copies, teach them in his own language, and be able to illustrate his copies and ideas on the blackboard, in such a variety of novel and attractive ways, that his pupils are held as by magic by the attractiveness of his explanations and illustrations. There are no two students exactly alike in disposition or capabilities a variety of ways is required to illustrate in order that all pupils can grasp the ideas and be unconsciously forced to fall in love with the exercise. Many of our best teachers are constantly proving that nothing will so create an interest among a class as a teacher's enthusiasm in the subject taught, and by a little care he may inspire his students with that desire for excellence which will steadily and surely lead them to love and work for good penmanship, actually taking all the responsibility of government from his shoulders.

The common idea that only a gifted few can learn to write well has been proven false, and all first-class teachers can truthfully say that any person with common sense, perseverance, and who is physically sound, can learn to write a good rapid business hand. One of the worst evils that the profession has to contend with at the present time is the damaging influence of the many traveling quick teachers who promise to make good writers of all, in a short course of twelve lessons of an hour each. No one ever became a good writer by taking twelve lessons from those quacks, and nine out of every ten became ill-quoted, and are confirmed in the belief that they were not born to become good penmen. It is unnecessary to suppose that an art so useful and exact can be acquired without labor and study. Many who have undertaken it have failed because they commenced with false ideas. The public has, from time to time, been imposed upon by overdrawn advertisements purporting to give a thorough knowledge of writing and a complete mastery of the pen in a shorter time than is possible. No person is ever so thorough and comprehensive instructions, unceasing systematic study and practice, and a constant belief that he cannot become too perfect in his penmanship.

## Ninety-Nine Tons of Gold.

It costs \$1,200 to send \$5,000,000 in bullion from the New York Assay Office to the Philadelphia Mint. That is why the room in the Assay Office is at present walled around with gold bricks. The weight of \$5,000,000 is eight tons and a quarter, or more accurately, 8,625 pounds. Congress was asked for \$30,000 to cover the expense of transporting bullion to the mint, and appropriated \$20,000. Between the 24 of August last and May 1, \$90,000,000 of gold was received in the Assay Office, and for a month it was sent to the mint, \$60,000,000 yet remains in the hands of Superintendent Thomas C. Acton. This sixty million is worth about ninety-nine tons of gold. The most of them are not much to look at. They are as black and dull in color as a cheap quality of silverware. If you were to use such a knife you make a bright yellow mark, and this mark will not get black again. The silvered metal is not a mixture of foreign coins, containing about the right amount of alloy for American coinage, and so the alloy is allowed to remain in them. When the melted gold is poured

into the moulds, the oxygen of the air attacks the copper of the alloy and turns it black. If it were worth while to protect the bricks from the air until they get cold they would never get any darker in color than a gold coin would. Two-thirds of all these bricks are made of French twenty-franc pieces. These bricks made of gold directly from the mines are very nearly pure metal, and are as bright as coins. The drainage from all this gold, if it were put at interest at five per cent, would furnish a stream of \$442 an hour, running day and night.

I know just as well how much gold there is in this room," superintendent Acton said, as he gazed about at the piled up wealth. "I know my own eyes, but notwithstanding that it must all be weighed again in anticipation of the account to be rendered by July 1. If we had had money enough to send it to the Philadelphia Mint, we would not have the great trouble of weighing it. About \$100,000 of it only is put on the scales at a time."

Six men were at work. Down the faces of all but two were grimy with black oxide of copper. They tugged at the gold bars like longshoremen unloading the iron heavy transport trucks, on four small wheels, was rolled into the room, and on this about twenty-five bars, or bricks, taken from the bullion ingot wall on three sides of the room, were laid. The truck was then drawn along the floor by four men, two pulling and two pushing, into an adjoining room, where the scales were. The scales are about five feet high, and the index needle is more than four feet long. The beam and pans are suspended on steel edges as sharp as knife blades, to avoid friction. When the small weights had been adjusted to the large ones to balance the gold, the point of the long index needle would tremble over the middle line of the ivory graduated scale. This pair of scales is of a kind so delicate that when brought to a balance with two pieces of paper of equal weight it would not move, writing of a name with a lead pencil on one of the pieces of paper will add enough weight to the paper to turn the scales in its favor. This has actually been done, one of the scales in the assay room, but that pair is protected from air currents by a glass case.

The men who handle the gold, though not differing much in outward appearance from the others, are not all heavy, are, in fact, men of intelligence, of approved reputation, and who receive good pay.

"We would not have all this trouble," said the chief weigher, as he put a 500 ounce weight gently on the scales with his right hand, "if it were not for his interference with his left." "If we had arrived at the 'parliament of man, the federation of the world,' we should have a more international system of coinage. The most of all this weight came in this country as good foreign coin, but its lack of uniformity is a nuisance, and the United States to recoin it, and we to fight these weighty allays."

The larger supply of foreign coins than usual has come into the country since August last, because the rate of exchange has been in the country high, and it is explained that the most of the gold other than foreign coin came to the Assay Office by express from mines and the various banks of the world. It is sometimes supposed that a deposit of original dust, in small flaky grains, was brought into the office by a brown face miner in person who had brought it East with him on a visit to his former home. The gold was deposited on the bank of others who send it, and to give them a check on the Sub-Treasury after the gold is melted made. Each deposit of gold is melted



and cast into bricks in every case before the assay is made. Two small quantities are here enclosed, one from two different bricks and sent one to each of two men in the assay room. Here seven grains and a half of each quantity are carefully weighed out by each man on a separate pair of scales enclosed in a glass case. This seven and a half grains correspond to French weight, which has been divided into a thousand equal parts. Each of the two assays works separately and is similar to that of the first assay. Their results must agree to within a very small fraction. Each adds to the weighed gold a definite quantity of nitric acid. This is done because the nitric acid to which it is to be subjected, will not ferment out very small quantities of silver that are enveloped in the gold, but if a large amount of silver is melted up with the gold the acid can follow it into these places and eat it all out. The weighed particles of gold and silver are then wrapped up in a little sheet of pure lead of a known weight that is first twisted into the shape of a cornucopia to receive them. This pellet of gold and silver and lead is then melted in a cupel, a porous white cup made of the ashes of bone pitch. A draft of hot air passes over the melted mass, and this oxydizes the lead and the pores of the cupelized lead for some unknown reason aids the oxydation of the copper mixed in the gold and carries it down to the bottom of the cupel. This is hammered out into a thin sheet and put into a little platinum cup, the size of a thimble, and set into weighing with nitric acid. The bottom of the platinum cup is perforated so that the boiling acid can enter and get a fair chance at the silver. It will not attack either the gold in the cupel or the platinum of the cup. The acid is boiled ten minutes, and then lifted out and boiled ten minutes more in fresh acid. By this time the silver is all eaten out of the ribbon, and the gold is left porous, which make it so brittle that if it is pinched the little cup will crackle into pieces in the fingers. It is accordingly subjected to just enough heat to cause the particles to adhere. This little roll is now pure gold. It is unpolished and has a dull creamy color. Not a particle of the gold has been lost, but all of the alloys have been removed. It is in a crucible and weighed. Suppose that whereas it originally weighed 1,000 according to the system of weighing explained above, it now weighs 873 parts. This shows that the metal brought in to be assayed contains 873 parts in 1,000 of gold, or in other words 87.30 per cent. of it only is pure.

All gold is melted before it is assayed, and having been assayed it must be melted again in order to be refined. An additional quantity of silver is added to it for the same reason that has been explained in the process of assaying. It is then melted and again assayed by firing the molten gold from a ladle upon the surface of water. The idea is to make the gold fall in a sheet on the surface so that it will break up into little flaky masses. This granulated gold is then dried, and the convenient way of nature is to let it fall into convenient masses. These are cut up and the pieces are put into water of vitriol. The acid eats out the silver and the copper, which turns a blue. This blue liquid is drawn off with a siphon. The boiling is repeated several times, until the residue according to the purity required, after which the gold is melted and run into brick-shaped masses, to be carried to the treasure chest.

The blue liquid which contains the copper and silver is run into a tank and mixed with water of ammonia. The effect of this simple process is to cause the gold to let go of the silver while it remains in the water. "If you have a cat," said a rethier, "of a large size and good courage she will clear the house of rats and mice; but if you have a smaller one, or one that is not quite so courageous, she will let the rats run and confound herself to the mice." The same may be said of the rethier of copper, which the acid eats up with greater ease than it does the silver. The blue liquid is then allowed to stand in a lead-lined tank, in which are suspended also many long strips of lead. As the lead becomes covered with the former, with points as sharp as needles, and whose scratch is poisonous. These crystals are blue vitriol, or sulphate of copper, and are sold as such for the making of Paris green and other chemical poisons.—N. Y. Sun.

If you want a good pen for business or school purposes send 30 cents for a quarter gross of "Ames' Penman's Favorite" pens.

## Pen-holding, Position, Material and Movement.

By C. H. PIERCE, KENTON, IOWA.

Preceding a series of articles, through the columns of *The Art Journal*, I deem it important to outline some general points, viz.: Pen-holding, Position, Material, Movement.

The pen should be held between the thumb and first and second fingers. The inner corner of third nail opposite the first joint of first finger. The first finger is opposite third joint, and lower part of second joint, right corner of finger nail, and opposite the root of second finger nail. The end of second finger turned up so as to nearly touch the thumb. The hand is then supported by third and fourth fingers, resting on first joint of little finger. The end of holder should point toward right shoulder, and the pen point move to and from the eyes.

**Position**—By this is meant: 1st, That of the body; 2nd, *Chair*; 3rd, *Table*, including wrist, hand and fingers; 4th, *Feet*. For pupils generally, sit square in front of desk or table; the body leaning slightly forward and not touching the desk. This will necessitate the paper being placed oblique on the desk, so the **FORE-ARM** resting near the elbows on the lower edge of desk (about six inches from body), either arm pointing toward opposite corners in the same relative position. The wrist should be straight and not touch the paper. The hand and fingers slightly curved. The third and fourth in excess of the others. The feet should be apart, and changed in position to rest the writer. A choice of the several positions known as the *front, right, right-oblique and left*—either standing or sitting.

some of them perhaps have been numbered among the criminals of the land.

I heard a gentleman say, that as a student under Gen. Garfield at Harvard College, he acquired habits of thinking and reasoning which have made him, to some extent, successful in his pursuits as a business man.

Men should not wait until the instructor who has led them from the darkness of ignorance to the light of practical knowledge, has reached some high office, or passed away before they pay homage or manifest openly their gratitude for the great good they have received at his hands.

The bestowal of a fortune upon you direct should unquestionably arouse your gratitude towards the giver, which you would eloquently express with tongue and pen.

The instructor who has given you mental strength and power to be respected in the world and to amass a fortune for yourself or at least gain a liberal maintenance, is a thousand times more your benefactor than one who bestows inheritance of wealth.

H. A. S.

RICHMOND, VA., July 21st, 1881.

*Editor Penman's Art Journal*—

GRATEFUL to you as a subscriber to your valuable paper, and am much indebted to it for the advancement I have made in penmanship. With the pen in my hand, you will, at a glance, see that my writing is something above the average; still I am almost in despair of ever being able to do creditable work under all circumstances. I am and have been engaged in active business for the past ten years. During that time I have acquired a very thorough knowledge of accounts, and I can, at any time I desire, take

be complimentary to the person and at the same time, unfortunately, discouraging. For every one thus suffering there is certainly this consolation at least—he has company,—and although we do not believe that one's nature will be materially changed, yet we think that by purposely subjecting one's self to many and repeated trials such as our correspondent experiences, he may and will overcome all such embarrassment from sheer force of habit.

VIRGINIA CITY, July 23, 1881.

*Editors of Journal*—

Allow me to add a suggestion. Your columns acknowledge the receipt of elegantly written letters from Flickinger and others. As many of your subscribers are cultivating practical writing only, would it not be well to occasionally reproduce some of these letters in your paper. I for one should be very glad to see them and thus get an idea of their style.

Accept my congratulations for the excellent paper you are publishing.

Yours truly, D. C. TAYLOR.

It would be a pleasure to us to comply with the suggestion of Mr. Taylor were it practical to do so; but it is not for several reasons. Principally because the letters are not written with a kind of ink and in such manner as to be reproduced by our process, while many of them are too much of a private character to be properly used. If some of our recognized masters or even aspiring amateurs would take the pains to have some of their elegantly written letters—letters confined to the necessities for



The above cut was photo-engraved from India ink copy, designed and executed by A. H. Hinman, of Hinman's Business College, Worcester, Mass.

—is of little consequence after control over the arm is once gained.

Beginners—5, 6, 7, 8, 9, 10 years of age—should sit with right side to desk, with shoulder, arm and forearm and whole arm.

**Material**—No improvement, no encouragement, no success can follow the use of poor ink, poor paper, pens or lead pencils. So inflexible is this law that all scribe professions accept it, knowing that their mechanical arts.

**Movements**—There are three separate and distinct movements in writing known as the *Finger, Fore-arm and Whole-arm*. By the finger movement is meant the use of the fingers only. By the fore-arm movement is meant the use of the fore-arm while resting upon the desk. By the whole-arm movement is meant the use of the whole arm and shoulder. In every case the hand assumes the same position. A union of the fore-arm and finger, or the whole-arm and finger forms a *combination* movement, decidedly superior in every respect to either alone, as it utilizes all the muscles and tendons of the arm and works equally well as graceful in style.

**The Teacher's Position**.

The highest position that any man can, in truth, sustain is his fellow man to society, is that of *teacher*. Whether a specialist as an instructor in an art or science, a business educator or teacher of classics, his power is creative of usefulness, and even greatness. Without him a majority of the nations and successful men of the age, in which we live, would have remained ignorant clods, and

charge of the office and command a much better salary than I now get were it not for my trouble, which I will now explain to the benefit that, with your large experience, will give me some advice which will benefit me and perhaps others in my condition.

When called upon by any member of the firm to do a piece of writing in their presence, let it be ever so simple, I become awfully excited, and it is only with the greatest effort I can write at all; my hand becomes so very nervous and I become so full of doubt, with my mind to think that I cannot overcome such weakness, I almost resolve never to try to be a penman, or do anything that will require the use of a pen.

I have spoken to penmen concerning this and they only tell me that in the course of time it will wear off. Instead of such being the case, I find the difficulty increases. I never drink spirituous liquors of any kind, or use tobacco of any form, or sit up late at night. I am perfectly temperate in all things. Now if you will give what I have written a place in your next issue, that any one who may suffer as I do, may see what advice you or any other business man may give to help me, my trouble will greatly oblige a subscriber and friend.

Very respectfully, L. G. H. In answer to this correspondent, who, in the letter before us, writes a creditable hand, we would say that a sensitiveness of the character he mentions is often evidence of well developed powers of criticism and not infrequently keeps pace with such development. This fact may

photo-engraving—we would be pleased to do them the honor and our readers the favor of presenting them in the columns of the JOURNAL.

**Questions for the Patrons of the Journal**

1. H. P. Keokuk, Iowa.—Why was 50 to 52° chosen as a proper mean day for writing? What system first adopted it?
2. Should all terms at top and bottom of short and extended letters be the same?
3. Why do most systems finish or join *f* at half space above base line.
4. Are the parts of *r* and *t* and *l* of less slant than those of any other letter.
5. Does the introductory line of small have greater slant than that of any other letter, or is the case simply greater?
6. What is meant by shade, and how secure its full development?
7. Is it objectionable to take off the hand after making the introductory line to *a*, *d*, *g*, and *one* style of *c*?

Send \$1.00 Bills.

We wish our patrons to hear in mind that we do not desire postage stamps in payment for subscriptions, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed not one miscarriage will occur in five hundred. In case the bills, and money letters containing money are sealed in presence of the post-master we will assume all the risk.













The above cut is photo-engraved by the Moss Engraving Co., 535 Pearl Street, New York, from a page of Williams & Packard's Gems. The original was designed and flourished by John D. Williams.

is of advantage depends upon the manner in which one is inclined to hold their pen. Many and perhaps most persons experience a great difficulty in forcing the hand over to the left sufficiently to bring the nibs of the pen to squarely face the paper. Where this is the case an oblique holder is a very good aid and the writing executed by its use will be rendered much more smooth and free than with a straight holder. The holder may be procured from this office for 20 cents.



Sylvan Plumbly, of West Liberty, Ind., writes an elegant hand.

B. W. Stusser is having the success in teaching writing in West Va.

O. C. Vernon is having good success teaching writing classes at Signer, Ind.

C. W. Robbins is teaching writing at the Gen City Business College, Quincy, Ill.

L. Madarasz, the famed call writer and penman is now teaching and also writing cards at the Sterling (Ill.) Business College.

E. C. A. Becker, formerly proprietor of the Rockford (Ill.) Business College has sold his school, but expects to resume teaching again in the fall.

Albert J. Osterander of Mornmottown, Iowa, for a tad thirteen years of age, writes a good letter both as regards composition and style of writing.

Mr. Charles Robinson, who for some time past has been a popular and skillful

pen-artist in the office of the JOURNAL is rustling during his vacation at Lake Waukegon, N. H.

Piechling Schofield, the accomplished teacher and pen artist of the Bryant & Stratton Business College at Newark, N. J., is rustling during his summer vacation at Cape Cod, Mass.

J. W. Hatfield is teaching writing classes at Seaville Va., and vicinity. He writes a very good and correct hand. A flourished bird which he enclosed was very creditable considering his limited practice at flourishing.

The Columbus (O.) Dispatch says: "Prof. E. K. Bryan, former proprietor of Columbia Business College, has returned from a trip West for recreation and rest, looking tip-top." Mr. Bryan is an experienced teacher and is open for an engagement.

A. B. Capp, penman in Heald's San Francisco (Cal.) Business College, renders doubly valuable the \$1 which he sends for a renewal of his subscription by the superbly written letter, and warm expression of esteem for the JOURNAL, and its editors, with which it was accompanied.

J. F. Whiteleather is engaged to teach penmanship for the coming school year at the Fort Wayne (Ind.) College, and also in the Maconne Business College which is conducted under the auspices of the first-named institution. Mr. Whiteleather is an accomplished writer and will, we trust, win honor in his new and responsible position.

Messrs. T. W. Jamison and W. H. Decon, teachers at Sadler's Bryant & Stratton Business College, of Baltimore, Md., recently visited our sanctum under quite favorable auspices, having been introduced by that plumed knight of the quill, H. A. Spencer, as pilgrims homeward bound from that shrine of spiritual inspiration, Martha's Vineyard.

W. J. Crocker, who conducts a Book-keeping, Penmanship, and Photographic Academy at 1510 Chestnut street, Philadelphia, and who, by the way, is an accomplished writer, renews his subscription and says: "The JOURNAL has

proved itself an entertaining companion and quite suggestive of improvement in every department of penmanship."

D. W. Hoff, of Cambridge, Ohio, states that some time in November, 1880, he with others paid A. S. Wyman, a teacher of writing, for their subscription to the JOURNAL. Since neither their names nor the money have ever been received at this office, it is incumbent upon Mr. Wyman to rise and explain. Will he do so and avoid a more extended notice?



H. W. Wannemetsch, Baltimore, Md., incloses a specimen of flourishing.

D. M. Ferguson, Hintonburg, Canada, sends several well written card specimens.

M. M. Beaver, Bingham Canon, Utah, sends a creditable specimen of writing and lettering.

A. H. Bailey, Sheffield, Pa., sends a fine specimen of the figures which he employs in keeping his books; they are O. K.

C. C. Brown, teacher of writing at the Central Normal College, Danville, Ind., sends a specimen of flourishing in form of a bird and quill, which is creditable.

C. H. Peirce, of Peirce's Normal Penmanship Institute, Keokuk, Iowa, incloses in a carefully written letter, several specimens of good practical writing. He says, "I find the JOURNAL very valuable and instructive, and would be a subscriber were the price several times as much as it is."

J. M. Pearson, of Bryan, Texas, incloses in a carefully written letter, several specimens of good practical writing. He says, "I find the JOURNAL very valuable and instructive, and would be a subscriber were the price several times as much as it is."

W. W. Wesco, who has for some time past been teaching writing in the Gen City Business College, at Quincy, Ill., is about to go to Portland, Oregon, to teach writing in a Business College in that city. Mr. Wesco is an accomplished writer and a popular teacher, and will undoubtedly win favor in his new position. The specimens which he inclosed are of a high order of merit.

An elegant specimen of practical writing comes from J. C. Miller, teacher of writing at Allen's Business College, Mansfield, Pa. Mr. Miller is not only a graceful writer, but is also an accomplished artist in crayon. A recent issue of the Elmira (N. Y.) Sunday Telegram pays him the following compliment: "The neatest specimen of crayon art work I have ever seen is an exhibition at our post-office. It is the work of Prof. J. C. Miller, principal of the penmanship department of Allen's Business College. The scene represents Madison Square, New York City, and is so life-like that one can imagine himself there in the hurrying throng of pedestrians trying to keep out of the way of the passing omnibuses, carriages, drays, etc. It is said to be valued at \$150, and is a piece of work the artist can well be proud of."

Extra Copies of the Journal will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

Subscriptions to the JOURNAL may date from any time since, and inclusive of January 1878. All the back numbers from that date with the four premiums will be sent for \$3.00. All the numbers of 1890 and 1891, with either two of the premiums will be sent for \$1.75; with all of our premiums, for \$2.



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Lesson in Practical Writing.  
No. XIII.

By D. T. AMES.

A member of our class asks: "How long shall I practice at one time?" That depends entirely upon your patience or stick-to-it-iveness. So long as you can take the utmost pains for improvement you may practice one hour or more; when you cannot do so, you have practiced long enough (if it has been no longer than five minutes), and every moment you continue to practice with careless indifference is to go backward rather than forward.

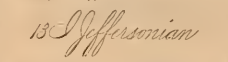
Another member asks if we object to his using a gold pen? We answer, yes. A gold pen should never be used while learning to write. The very quality which renders it desirable for business purposes makes it undesirable for careful practice, viz., its smoothness, which causes it to glide so easily over the paper as to be less under the con-

trol of the hand and will then is the sharper and less flexible points of the steel pen. A steel pen of medium fineness and flexibility is the best for learners.

We commend to the careful consideration of our class an article, following this lesson, under the title of "Bad Writing: Its Cause and Correction." For a movement exercise we present the following, which should be carefully practiced with the muscular movement:



After which, the following may be practiced as the regular copy for the lesson:



In making the I we have no objection to its being finished at the base line with a dot instead of an oval; that method is advocated by many as furnishing the most certain distinction between the dot and the J. One thing should ever be borne in mind, that the I should always finish above the base line, while the J should extend below.

### Bad Writing: ITS CAUSE, EFFECT AND CORRECTION.

To be or to seem.

To those having to do with an extensive correspondence or the deciphering of various handwriting, the testimony of the poet to the fact of human frailty is quite superfluous.

There are few persons who can read writing at all who have not at times exhausted their ingenuity and patience in the vain endeavor to decipher the hieroglyphics of some chirographic puzzle. And if such be the fact within the experience of a limited correspondence and observation, the result may readily be imagined where the different handwritings daily read or examined aggregate hundreds and even thousands, as they do in many of our great business centers; such, for instance, as the General Office of the Western Union Telegraph Co., Railroad and Express Co's, the great Newspaper Offices, Mercantile Houses, and Departments of Government.

With the view of placing before the readers of this journal some reliable facts and statistics upon this point, we have lately visited several of the most important and extensive of these establishments, and gathered such practical and valuable information as we were able bearing upon our subject, which, added to facts and examples within our own somewhat extensive experience and observation during upward of thirty years as teacher, author and publisher of penmanship, we here present, with the aid of such preparatory illustrations as we have been able to prepare, thus setting forth many of the most frequent and fruitful sources of bad writing and its results, followed by several suggestions as to the manner in which they may be avoided and corrected.

One most observable fact, is that illegible and essentially bad writing is far from being confined to ignorant and unskilled writers, as we have frequently met with skillfully executed and highly artistic writing which was, in the words of Sheridan, "curst hard reading."

To note and classify all the faults and mistakes liable to occur in handwriting, or to prescribe a cure-all remedy, is quite too much for us to undertake—they are as numerous and varied as are the circumstances, habits, tastes and accomplishments of the writers; but it is quite safe to say that a very large proportion of all the "oppressiveness" in writing comes from sheer carelessness on the part of the writers, which is manifest in the awkward, nondescript or uncertain forms which are employed—forms, often most easy and graceful, but which, taken separately, represent no intelligible character, and, apart from the context, are liable to be mistaken for any one of several letters that are similar in their construction. This fault is specially grievous where it occurs as an initial letter, in short names, abbreviations and cipher-writing, as in such cases a context furnishes the reader little or no aid.

Another prolific source of annoyance and not infrequently illegibility, arises from the inconsiderate use of flourishes and superfluous lines; we may measure because, at best, they mix and confuse the writing, and, when hurriedly and carelessly made, they frequently take forms which are liable to be mistaken, by the reader, for letters or parts of letters, and thereby puzzle and annoy, if not entirely change the intent of the writer. Another frequent fault is the personal eccentricity which leads writers to adopt, as their style, forms for letters, and especially capitals and in autographs, which are entirely outside the pale of any known system of writing, and whose identity can only be guessed at by those unfamiliar with their style.

While, as we have stated, it is quite impossible to name all the sources of bad writing, or to formulate rules for its prevention or correction, we do believe that there are many of the most common faults—among which are those enumerated above—that with a little thought and care may be avoided.

Probably no organization in the world, during some years past, has had a more extensive experience with handwriting than the Western Union Telegraph Company, or one that has experienced more forcibly the need of good writing, employing as it does nearly 30,000 operators, who transmitted in 1880 nearly 30,000,000 messages, each of which required to be twice written and read, making nearly 60,000,000 different pieces of manuscript, for a correct disposition of which the Company was responsible. We lately visited, at the Central Office, the general operating department, which is a spacious and commodious hall occupying an entire floor of the Company's magnificent building at the corner of Broadway and Dey Street. In this department are constantly

employed about 500 operators, who receive and transmit daily about 75,000 messages; each message having to be twice written gives upward of 150,000 different manuscripts requiring to be read daily in this single department. It is not to be supposed that all this is done without many annoying mistakes, resulting often in controversy, and, sometimes in costly litigations, to say nothing of the loss of time and petty annoyance in the deciphering of doubtful or unintelligible writing. Such being the fact, it is to be supposed that, as the matter of necessity, every practicable means would be used to reduce this annoyance and loss to the lowest minimum possible, by seeking the sources of it, and prescribing a remedy for bad writing. We made the object of our visit known to one of the managers of this department and solicited the benefit of his experience respecting the sources of bad writing, and the most effective means he had discovered for its prevention among his five hundred operators. He replied that first of all every candidate for a position as an operator must write a good legible hand before securing an appointment in the department; and that he was then provided with certain rules which he was requested to observe in all his writing. These rules were a summary of the manager's observation and experience during twenty-five years of occupation as a practical telegraph operator and manager. They may, therefore, be said to be the practical outgrowth of the necessity, and an embodiment of the unparalleled experience, of a great corporation, all of whose vast operations are singularly dependent upon their celerity and celerity of handwriting.

They have been gradually formulated during many years past as observation has warranted, in the following manner. The manager provided himself with a strong durable pass-book, in which he entered, under its appropriate head, every noteworthy error, or "complaint-case" as he termed it, from careless or bad writing, that came under his observation, adding a fac-simile copy of the peculiar letter, word, or combination which had been the occasion of the complaint.

When a sufficient number of any class of faults had been entered to indicate clearly that they were common among writers, a rule for their correction was formulated, and required to be copied by the operators. In this manner a series of practical rules have been originated which have tended greatly to diminish the number of "complaint-cases" in that department.

By the kind permission of Mr. Downer, the manager, we were permitted to copy from his pass-book these rules, and to copy such of the fac-simile examples as were desirable to present in these columns.

It will be observed by the readers of this JOURNAL that many of, not the greater part, of these rules grow out of, and are designed to correct, faults which have been repeatedly subjects of editorial criticism in these columns and now the fact that they appear as the result of a most extensive and practical ex-







## Penmanship and Culture.

By PAUL PASTORIN.

In these days of universal intelligence it has come to be the rule, that a man must have some special gift or accomplishment in order to be what the world calls "cultured." I know that, only about a generation ago, this was not so; then there was called "cultured," who had a general spattering of the fountain of wisdom on his person—entirely superficial and often easily dried up by the hot sun of genuine criticism. If he could chatter a little Greek, solemnly declaim a few verses of the Latin poets, "talk art," and show school politeness in the presence of the ladies, who he was a paragon of intellectual graces—he was a "cultured" man.

That time, however, fortunately for the rising generation, has passed. With the growth of science, art and literature, and the spread of education elevating the mental standard of the whole race, our flimsily equipped paragon has been forced to desert his elevation of superiority. The level of the great social plane has more than overtopped his little hastily built monad, and he is now obliged to toil honestly up the heights of knowledge along with his neighbors. The world's work is now all branched into specialties. Jargon of all-trade are no more, either in the mechanical or intellectual departments of life. If a man wishes to make his mark, he must do it by repeated blows in the same spot. He can no longer peek here and there over the whole field of human achievement; he must sink a single shaft, and hit a deep one. He must be a man of single endeavor.

The world's work having divided itself into a great many branches, there is now room for great and varied achievement by every kind and degree of human talent. One of the great blessings of this universal division of labor is the dignity and nobility which it has conferred on every department of human labor. There was a time when the artisan in steel was considered less worthy than the artisan in words. To-day it is not so. The machinist, the inventor, and the constructor in metals, is just as great and just as beneficent a man as the author, the inventor and the constructor in words. Every profession, every art, every trade, is now dignified, raised to a common and rightful level. Personal effort is the only thing that will change a man's attitude to-day.

Penmanship stands side by side, in beauty and dignity, with her sister arts. She is younger than they—perhaps with undeveloped possibilities still before her. She offers new and valuable opportunities for culture. The cultured man of to-day is the specialist—he who understands one thing, and that thoroughly. The expert penman exhibits a phase of modern culture. He is master of a beautiful and valuable art. He has abilities which are admirable and desirable, not to be won in a day, nor with an easy effort—powers which are just marred and dimmed if he do not behold them. His skill enables him to produce forms of beauty—delightful, instructive, and elevating to himself. He is improved and enabled, while he serves others with his art. The penman is not a mere machine; he does not simply produce—he creates, modifies, interprets. His mind always moves with his hand, and his heart is no less active than his mind. If there are vast achievements yet to be made in literature, science, and the classic arts, so there are also in penmanship. Human endeavor cannot be devoted patiently and exclusively to any one line of effort without sooner or later producing the desired result. The culture of to-day will expand into the culture of tomorrow. Every fresh sunrise, every signal achievement, will be an upward step for the whole Art and all who profess it. Surely, then, incentive is not lacking to the penman, any more than to the artist or the inventor. There is room at the top for both; there is a finer and more valuable acquisition of culture in every aspiring effort. Let faith-

ful labor and earnest study do their perfect work, and the penman shall not fail at last to attain the rewards of a permanent and ever-brightening success.

## Elements of Success.

ADDRESS OF JAMES A. GARFIELD BEFORE THE STUDENTS OF THE SPENCERIAN BUSINESS COLLEGE, WASHINGTON, D. C., JUNE 23, 1882.

LADIES AND GENTLEMEN: I have consented to address you this evening, chiefly for two reasons: one of them personal to myself, the other public. The personal reason is that I have a deep and peculiar sympathy with young people who are engaged in any department of education. Their pursuits are to me not only matters of deep interest, but of profound mystery. It will not, perhaps, flatter you older people who I say that I have far less interest in you than in these young people. With us, the great questions of life are measurably settled. Our days go on, their shadows lengthening as we approach nearer to that evening which will soon deepen into the night of life; but before these young people are all the shadows and mysteries of life. For ourselves, much of all that belongs to the possibilities of life is ended, and the very angels look down upon us with less curiosity than upon those whose lives are just opening. Pardon me, then, if I feel more interest in them than in you.

I feel a profounder reverence for a boy

furnish their graduates with a better education for practical purposes than either Princeton, Harvard, or Yale.

The people are making a grave charge against our system of higher education when they complain that it is disconnected from the active business of life. It is a charge to which our colleges cannot plead guilty and live. They must rectify the fault, or miserably fail of their great purpose. There is scarcely a more pitiable sight than to see here and there learned men, so called, who have graduated in our own and the universities of Europe with high honors—men who know the whole gamut of classical learning—who have sounded the depths of mathematical and speculative philosophy—and yet who could not harness a horse or make out a Bill of Sale if the world depended upon it. [Applause.]

The fact is that our curriculum of college studies was not based on modern ideas, and has not grown up to our modern necessities. The prevailing system was established at a time when the learning of the world was in Latin and Greek; when, if a man would learn arithmetic, he must first learn Latin; and if he would learn the history and geography of his country, he could acquire that knowledge only through the Latin language. Of course, in those days, it was necessary to lay the foundation of learning in a knowledge of the learned languages.

The universities of Europe, from which our colleges were copied, were founded before the modern languages were born. The leading languages of Europe are scarcely

wanted." There was one test of the insufficiency of modern education. [Applause.]

There is another reason why I am glad that these Business Colleges have been established in this country, and particularly in the City of Washington. If there be any city on this continent where such institutions are needed more than in any other, it is here in this city, for the benefit of the employees of the United States.

Allow me, young ladies and gentlemen, to turn aside for one moment to speak of what relates to your business life. If I could speak one sentence which could be echoed through every department of the Government, addressing myself not to those in middle life whose work for the future is fixed, but to those who are beginning life, I would say to every young man and woman in the civil service of the Government, "Hasten by the most rapid steps to get out of these departments into active, independent business life." [Applause.] Do not misunderstand me. Your work is honorable—honorable to yourselves and necessary to the Government. I make no charge on that score; but to a young man, who has to himself the magnificent possibilities of life, it is not fitting that he should be permanently commuted to the life of a commandeer. [Applause.] You must not continue to be the employee; you must be an employer. You must be promoted from the ranks to a command. There is something, young men, which you can command—go and find it, and command it. You can at least command a horse and dray, can be generalissimo of them, and may carve out a fortune with them. And I did not fall on that illustration by accident, young gentlemen. Do you know the fact? If you do not, let me tell it to you: those more fortunes have been won and fewer failures known in the dray business than in wholesale merchandising. [Applause.]

Do not, I beseech you, be content to enter upon any business which does not require prompt and consistent intellectual growth. Do not enter into any business which will leave you to further advanced mentally than it found you; which will require no more ability and culture at the end than it did at the beginning of twenty-five years. I ask you whether your work in the departments is not mainly of that kind, and whether it must not continue to be of that kind. If you take advantage of our magnificent libraries here; of the law libraries or the medical colleges; if, whatever your plans may be, you complete and utilize your education by taking a course in the Business College, if you hold office in the departments for a few years to enable you to live while you obtain a legal, medical, or business education, you are doing a worthy work. It always places me to see young men obtain such a place for such a reason. I would warn him not to continue in it, but to get out of it as soon as possible, and take a place of active personal responsibility in the great industrial family of the nation.

There is another reason—the last I shall give illustrating the importance of Business Colleges—and that is, the consideration which was so beautifully and cogently urged, a few moments since, by the young lady who delivered the valedictory of her Class, that it is almost surplussage to add a word to her discussion. The criterion offered in Business Colleges, especially in this, for young women, is a most important and noteworthy feature of these institutions.

Laugh at it as we may, put it aside as a jest if we will, keep it out of Congress or political campaigns still, the woman question is rising in our horizon larger than the size of a man's hand; and some solution, ere long, that question must find. I have not yet formulated one, nor any formula that embraces the whole question. I bave on the threshold of so great a problem; but there is one point on which I have reached



The above cut was photo-engraved from an original flourish by A. A. Clark, teacher of writing in the public schools of Cleveland, Ohio.

than for a man. I never met a ragged boy of the street without feeling that I may owe him a salute, for I know not what possibilities may be buttomed up under his shabby coat. When I meet you in the full flush of mature life, I see nearly all there is of you; but among these boys are the great men of the future—the heroes of the next generation, the philosophers, the statesmen, the philanthropists, the great reformers and moulders of the next age. Therefore, I say, there is a peculiar charm to me in the exhibitions of young people engaged in the business of education.

But there was a reason of public policy which brought me here to-night, and that was to testify to the importance of these Business Colleges, and to give two or three reasons why they have been established in the United States. I wish every college president in the United States could hear the first time I propose to give. Business Colleges, my fellow citizens, originated in this country as a protest against the insufficiency of our system of education—as a protest against the failure, the absolute failure, of our American schools and colleges to fit young men and women for the business of life. Take the great classes graduated from the leading colleges of the country during this and the next month, and how many, or, rather, how few, of their members are fitted to go into the practical business of life, and transmit it like sensible men! These Business Colleges

six hundred years old. The reasons for a course of study then are not good now. The old necessities have passed away. We now have strong and noble living languages, rich in literature, replete with high and earnest thought, the language of science, religion and liberty, and yet we had our children feed their spirits on the life of dead ages, instead of the inspiring life and vigor of our own times. I do not object to classical learning; far from it; but I would not have it exclude the living present. Therefore I welcome the Business College in the form it has taken in the United States, because it meets an acknowledged want, by offering to young people of only common scholastic attainments, and even to the classes that graduate from Harvard and Yale, an opportunity to learn important and indispensable lessons before they go out into the business of life.

The present Chancellor of the British Exchequer, the Right Honorable Robert Lowe, one of the brightest minds in that kingdom, and in a recent address before the venerable University at Edinburgh: "I was a few months ago in Paris, and two graduates of Oxford went with me to get our dinner at a restaurant, and if the waiter approved would not have been better educated than all three of us, we might have starved to death. We could not ask for our dinner in his language, but fortunately he could ask us in our own language what we



a conclusion, and that is, that this nation must open up new avenues of work and usefulness to the women of the country, so that everywhere they may have something to do. This is, just now, infinitely more valuable to them than the platform or the ballot-box. Whatever conclusion shall be reached on that subject by-and-by, at present the most valuable gift which can be bestowed on women is something to do, which they can do well and worthily, and thereby maintain themselves. Therefore I say that every thoughtful statesman will look with satisfaction upon such Business Colleges as are opening a career for our young women. On that score we have special reasons to be thankful for the establishment of these institutions. [Applause.]

Now young gentlemen, let me, for a moment, address you touching your success in life; and I hope the very brevity of my remarks will increase the chance of their making a lodgment in your minds. Let me beg you, in the outset of your career, to dismiss from your minds all idea of succeeding by luck. There is no more common thought among young people than that foolish one that by-and-by something will turn up by which they will suddenly achieve fame or fortune. No, young gentlemen; things don't turn up in this world unless somebody turns them up. Inertia is one of the indispensable laws of matter, and things lie flat where they are until by some intelligent spirit (for nothing but spirit makes motion in this world) they are endowed with activity and life. Do not dream that some good luck is going to happen to you and give you fortune. Luck is an *ignis fatuus*—you may follow it to ruin, but not to success. The great Napoleon, who believed in his destiny, followed it until he saw his star go down in blackest night, when the Old Guard perished around him, and Waterloo was lost. A pound of luck is worth a ton of luck.

Young men talk of trusting to the spur of the occasion. That trust is vain. Occasions cannot make spurs, young gentlemen. If you expect to wear spurs, you must win them. If you wish to use them, you must buckle them to your own heels before you go into the fight. Any success you may achieve is not worth the having unless you fight for it. Whatever you win in life you must conquer by your own efforts, and then it is yours—a part of yourself. [Applause.]

Again: in order to have any success in life, or any worthy success, you must resolve to carry into your work a fullness of knowledge—not merely a sufficiency, but more than a sufficiency. In this respect, follow the rule of the machines. If they want a machine to do the work of six horses, they give it nine-horse power, so that they may have a reserve of three. To carry on the business of life you must have surplus power. Be fit for more than the thing you are now doing. Let every one know that you have a reserve in yourself: that you have more power than you are now using. If you are not too large for the place you occupy, you are too small for it. How full our country is of bright examples, not only of those who occupy some proud eminence in public life, but in every place you may find men going on with steady nerve, attracting the attention of their fellow-citizens, and carving out or themselves names and fortunes from small and humble beginnings and in the face of formidable obstacles. Let me cite an example of a man I recently saw in the

little village of Norwich, N. Y. If you wish to know his name, go into any hardware store and ask for the best hammer in the world; and if the salesman be an intelligent man, he will bring you a hammer bearing the name of D. Maydole. Young gentlemen, take that hammer in your hand, drive nails with it, and draw inspiration from it.

Thirty years ago a boy was struggling through the snows of Chenango Valley, trying to hire himself to a blacksmith. He succeeded, and learned his trade; but he did more. He took it into his head that he could make a better hammer than any other man had made. He devoted himself to the task for more than a quarter of a century. He studied the chemistry of metals, the strength of materials, the philosophy of form. He studied failures. Each broken hammer taught him a lesson. There was no part of the process that he did not master. He forced his wit to invent machines to perfect and cheapen his processes. No improvement in working steel or iron escaped his notice. What say to these twenty-five years of effort accomplished when concentrated on a single object? He earned success; and now, when his name is stamped on a steel hammer, it is his note, his bond, his integrity embodied in steel. The spirit of the man is in each hammer, and the work, like the work man, is unrivalled. Mr. Maydole is now acknowledged to have

the pride of our country and the model of our schools. It is the system you have been learning in this college, and which is so worthily represented by the son of its author, my friend, Professor Spencer, your able instructor. [Applause.] This is an example of what a man may do by putting his whole heart into the work he undertakes.

Only yesterday, on my way here, I learned a fact which I will give you to show how, by attending to things, and putting your mind to the work, you may reach success. A few days ago, in the City of Boston, there was held an exhibition of photography, and to the great surprise of New England it turned out that Mr. Ryder, a photographer from Cleveland, Ohio, took the prize for the best photography in America. But how did this thing happen? I will tell you. This Cleveland photographer happened to read in a German paper of a process practised by the artists of Bohemia—a process of toning up the negative with the finest instruments, thus removing all chemical imperfections from the negative itself. Reading this, he sent for one of these artists, and at length succeeded in bringing the art of Bohemia into the service of his own profession.

The patient German sat down with his lenses, and bringing a strong, clear light upon these negatives, working with the finest instruments, rounding and strengthening the outlines, was able at last to print

commercial classes had risen frequently, but from the farm-laborer he had never known one.

The reason is this: in the aristocracies of the Old World, wealth and society are built up like the strata of rock which compose the crust of the earth. If a boy be born in the lowest stratum of life, it is almost impossible for him to rise through this hard crust into the higher ranks; but in this country it is not so. The strata of our society resemble rather the ocean, where every day, even the lowest, is free to mingle with all others, and many shine at last on the crest of the highest wave. This is the glory of our country, young gentlemen, and you need not fear that there are any obstacles which will prove too great for any brave heart. You will recollect what Burns, who knew all meanings of poverty and struggle, has said in heavenly verse:

"Think! losses and crosses  
Be leasur'd right enough;  
There's nae there, you'll get them,  
You'll find no other where."

One thought more and I will close. This is almost a sermon, but I cannot help it, for the occasion itself has given rise to the thoughts I am offering you. Let me suggest, that in giving you being, God looked up in your nature certain forces and capabilities. What will you do with them? Look at the mechanism of a clock. Take off the pendulum and ratchet and the wheels go rattling down, and all its force is ex-

pendent in a moment; but properly balanced and regulated it will go on, letting out its force tick by tick, measuring hours and days, and doing faithfully the service for which it was designed. I implore you to cherish and guard and use well the forces that God has given to you. You may let them run down in a year, if you will. Take off the strong curb of discipline and morality, and you will be an old man before your twenties are passed. Preserve these forces. Do not burn them out with brandy or waste them in idleness and

crime. [Applause.] Do not destroy them. Do not let them unwarily. Save and protect them that they may save for you fortune and fame. Honestly resolve to do this, and you will be an honor to yourself and to your country. I thank you, young friends, for your kind attention. [Applause.]

### The Largest Church in the World.

St. Peter's Cathedral, Rome, is well known as the largest religious structure in the world. It is six hundred and nineteen feet long, four hundred and forty-eight wide, and four hundred and seventy-eight from the pavement to the eaves. The foundation, the building of which required fifteen hundred men ten years, is arched under the entire building; one arch fitting between two others in such a manner that the pressure will be equal on all parts.

The most magnificent part of this edifice is the dome, which was planned by Michael Angelo, and partly built under his direction. It has been frequently said that "he was the greatest man the world ever produced," and he excelled in sculpture, painting, architecture and poetry. He was seventy-two years of age when he was placed in charge of the building, and he superintended the work the remainder of his life, or seventeen years.

The Cathedral covers six acres, and is



The above cut was photo-engraved from a pen and ink copy, executed at the office of the JOURNAL, and is given as a specimen of displayed lettering.

made the best hammer in the world. Even the sons of Thor, across the sea, admit it.

While I was there, looking through his shop, with all its admirable arrangement of tools and machinery, there came to him a large order from China. The merchants of the Celestial Kingdom had sent down to the little town, where the persistent blacksmith now lives in affluence, to get the best that Anglo-Saxon skill had accomplished in the hammer business. It is no small achievement to do one thing better than any other man in the world has done it.

Let me call your attention to something nearer your own work in this college. About forty years ago, a young lad who had come from the Caskill Mountains, where he had learned the rudiments of penmanship by scribbling on the sole leather of a good old Quaker shoemaker (for he was too poor to buy paper) felt he could write better than his neighbors, commenced to teach in that part of Ohio which has been called "be-lighted Ashland." (I suggest "be-lighted" as the proper spelling of the word.) He set up a little writing-school in a rude log cabin, and threw into the work the fervor of a poetic soul and a strength of heart and spirit that few men possess. He caught his ideals of beauty from the waves of the lake and the curves they made upon the white sand beach, and from the tracery of the spider's web. Studying the lines of beauty as drawn by the hand of Nature, he wrought out that system of penmanship which is now

from the negative a photograph more perfect than any I have seen made with the help of an India-ink fish. And so Mr. Ryder took the prize. Why not? It was no mystery; it was simply taking time by the forelock, serving the best aid in his business, and bringing to bear the force of an energetic mind to attain the best possible results. That is the only way, young ladies and gentlemen, in which success is gained. These men succeed because they deserve success. Their results are wrought out; they do not come to hand already made. Poets may be born, but success is made. [Applause.]

Young gentlemen, let not poverty stand as an obstacle in your way. Poverty is uncomfortable, as I can testify; but sometimes, out of ten, the best thing that can happen to a young man is to be tossed onto a board, and compelled to sink or swim for himself. In all my acquaintance, I have never known one to be drowned who was worth the saving. [Applause.] This would not be wholly true in any country but one of political equality like ours. The editor of one of the leading magazines of England told me, not many months ago, a fact startling enough in itself, but of great significance to a poor man. He told me that he had never yet known, in all his experience, a single boy of the class of farm-laborers (not those who own farms, but mere farm-laborers), who had ever risen above his class. Boys from the manufacturing and



built in the form of a Greek cross. An arm of this cross, in addition to the Cathedral proper, called the Vatican, covers nine acres; and on its roof are blooming flower gardens and fruitful orchards.

It is twenty courts, eleven hundred chapels, saloons, etc., some of which are used for the meetings of the synods of the Roman Catholic Church. One mile of halls is filled with sculpture, paintings, etc.; and the walls of these are covered with fresco paintings. On the roof of the Cathedral, is a little village consisting of about three hundred workmen, who keep the building in repair, and their families, making in all about twenty hundred people. They are not allowed to have fire, and they prepare their food by using alcohol. There are no arrangements for fire in any part of the building, but none are needed, as the weather is never very cold.

Before the church is a piazza occupying eighteen acres, and around this is a colonnade, consisting of two hundred and eighty-four columns and eighty buttresses, which supports an entablature. On this entablature are two hundred statues of saints, each eleven feet high. In the center of the space enclosed by the colonnade, is an obelisk weighing five hundred tons, that formerly belonged to Nero's circus, which was on the site of St. Peter's. It required eight hundred men to move it; and on order was issued that no one should speak during its removal.—*N. Y. School Journal.*

### How to Practice Penmanship.

By C. H. PRICKE, KEOKUK, IOWA.

The grand practical question is: "How shall we avoid the darkness and the desert, and take our portion in the fair and fertile?" In other words, how is a student to practice penmanship six to eight hours per day to a decided advantage?

Success in every art, whatever may be the natural talent, is always the reward of industry and pains.

That there are thousands of young men in this country who practice penmanship several hours per day, no one will deny. That they all meet with success, is a question. That the natural talent is all-sufficient to carry a chosen few, is an exploded theory. That industry and pains are not enough to win success. That there remains for the live, energetic teacher, a work to do that is above and beyond the reach of the majority of seekers of fame and fortune.

To be more explicit—it is impossible for the mass of mankind to reach that degree of skill-consistent with their nature, without a competent instructor.

Intelligent practice is the outgrowth of systematic instruction, and such comes from the teacher who can lay claim to taste, talent, skill, energy, perseverance, enthusiasm, determination, promptitude, love for the work, and last, but not least, a knowledge of human nature.

There are no two students susceptible of the same instruction, at the same time and under the same conditions. Hence the necessity (if the greatest good be accomplished) of providing a plan by which individual instruction can be practically administered. Many students practice from day to day with the hope that in due time good results may follow. But to be positive of each day's results is surely a better plan. That this can be successfully accomplished by following the programmes as given below, is an acknowledged fact:

#### PROGRAMME "A."

##### Enger movement.

- Definition.—The use of the fingers only.
- Figures 1, 0, 6, 4, 8, 5, 3, 9, 2, 7.
  - Figures—from 1 to 100.
  - Short letters—i, u, w, e, r, s, x, u, m, o, v, y, c, n.
  - Words from short letters—in, win, own, oven, voice, woven, sorrow, wear, excesses.
  - Extended letters—t, d, p, j, y, g, z, l, b, h, k.

- Words from extended letters—join, yr, quite, gave, that, all, of, pretend, thought.
- Small writing in sentences (no capitals).
- Capitals—1st, 2d, 3d, and 4th groups.
- Proper names.
- Form of business and friendship letter.
- Receipts, receipts, and notes.
- Printings.
- Finish.

#### PROGRAMME "B."

##### Whole-arm movement.

- Definition.—The use of the arm from the shoulder.
- Tracing exercises (lead pencil).
    - 1st. Pencil (if necessary).
    - 2d. Pen (to shade).
    - 3d. Pen (shaded).
    - 1st. Motion off the paper.
    - 2d. Motion larger than the result.
    - 3d. Time same on, as off, the paper.
    - 4th. Going from circle to straight line.
  - Philosophy of motion.
    - 1st. group (11).
    - 2d. " (6).
    - 3d. " (5).
    - 4th. " (4).
  - Combinations.
    - Continuous.
    - Disconnected.
  - Blackboard Work.—A reproduction of all work done with the pen.
  - Finish.

#### PROGRAMME "C."

##### Fore-arm movement.

- Definition.—The use of the fore-arm, by resting below pencil.
- Tracing exercises (lead pencil).
    - 1st. Pencil (if necessary).
    - 2d. Pen (to shade).
    - 3d. " (shaded).
    - 1st. Motion off the paper.
    - 2d. Motion larger than result.
    - 3d. Time same on, as on, the paper.
    - 4th. Going from circle to straight line.
  - Philosophy of motion.
    - 1st. group (11).
    - 2d. " (6).
    - 3d. " (5).
    - 4th. " (4).
  - Combinations.
    - Continuous.
    - Disconnected.
  - Finish.

#### PROGRAMME "D."

##### Combination movement.

- Definition.—A union of the whole-arm and finger, or fore-arm and finger.
- Figures.
  - Each of the (26) small letters joined in groups of six.
  - Words from short letters.
  - Words from extended letters.
  - Small writing, in sentences.
  - Proper names.
  - Letter-writing.
  - Receipts and notes.
  - Card-writing.
  - Finish.

#### PROGRAMME "E."

##### Reversed Pen Work.

- Definition.—Holding the pen so as to make the shade from you.
- Elements of flourishing.
  - Italian capitals.
  - Quills.
  - Initials.
  - Swan.
  - Eagle.
  - German text.
  - Old English.
  - Finials.—Lion, eagle, antelope.

N.B.—A full and extended explanation of the programmes given will follow in succeeding columns of the JOURNAL.

#### PENMANSHIP.

- A.M. Daily Programme.
- 9 to 10.—Letter-writing (Towassend).
  - 10 to 11.—Programme "C."
  - 11 to 12.—Programme "A" or "D."
  - 12 to 1.—P.M. Dinner.
  - 1.30 to 2.—Programme "B."
  - 2.30 to 4.—Programme "E."
  - 4 to 5.—Blackboard work.

Saturday morning, 8 to 10.30.—Printing.

" " 10.30 to 12.—Lecture.—How to Organize and Conduct Classes.—The Discussion of Systems.—The Art of Criticism.—What the Boys Are Doing, etc., etc., etc.

### Cynthia's Victory.

By PAUL PASTOR.

When I was teaching writing-school, away down East, in Maine, sir, I had a pretty pupil, by the name of Cynthia Jane, sir:

She used to walk with Pitman's boy—a bulking sort of fellow—Spliced a la galloves was his tie, his boots were always yellow.

But, Cynthia, was not that kind! I tell you, sir, she was pretty.

Heads! is the cream of beauty, sir—it don't rise in the hair!

Such rays cheeked this maiden had, and eyes as ripe as cherries.

One look at her was lucious as a peach and two strawberries!

But Cynthia's boy, he seemed to think, by some prediction, He had a right to all the fruit that grew in God's creation.

By sheer sublimity of "cheek"—a sort of power to scare 'em—He moved among the lassies like Al Hassan in his harem.

And if by stealth he stole a kiss, or cut his amorous gambol—Through a fair beauty, they were meek as cattle in the shambles.

He was the "big boy" of the school, and strength, as well as beauty, Subservient to the tyrant knout, and paid its humble duty.

Well, just as long as Cynthia-Jane was partial to Sir Pitman, What need was there to shift the yoke?—it fit! Then left it fit them.

But one cold evening, I came in, and found the fire well going.

And lads and lassies round the stove, with faces gay and glowing.

The benches were drawn up in line, and tightly wedged together.

The men thronged male cheeks and love, and left no room for weather!

Right in the midst sat Cynthia-Jane, her roses in full blossom.

Sir Pitman on the dexter side, and on the left Sir Will Wossan.

It happened, too, that next to him, the order was inverted.

And Soliman, his back half turned, with Nellie Emmons flirled.

Poor Will was thus left in the cold, unless the bells and beauty.

With delicate prayer to her lord, could do a double duty—

For even Cynthia sometimes nods, and Pitman's wit had power.

As well as cat-scratched spurts—both due to natural causes.

In one of these conceptive licks, just after my appearance.

Poor Cynthia-Jane turned round to Will. At first, no interference.

But when in conversation's web she seemed to grow entangled.

And the great Pitman's wit secured until he fairly strangled.

By error driven to extremity—a rule but plain confirmed her.

He raised fair Cynthia boldly, and in his lap confined her.

A laugh went round the circle—but how angry was the maiden!

Her cheeks flamed like the couch of cloud the setting sun has laid 'em.

Will Cheeser cringed—the coward scamp—but Cynthia's ire, one wakened.

Needed no champion but restraint, until its thirst was slakened.

She wrong the mighty Pitman's nose, until he begged for quarter.

She scratched his countenance until the blood ran down like water.

His eye locks to the four winds in handbills His neck she scattered!

His nose and paper collar flew off, with gaseous heat.

Oh, woe a famous victory! a tyrant's thrall—Iron brooks!

The lesson of Thermopylae in after ages spoken! Three cheers for valiant Cynthia-Jane! and would a hard more spoken!

O maid, deliverer of thy sex! could sing thy praise for free.

But long as writing schools shall last, and sons of men attend them, May each one have a Cynthia-Jane, from Pitman to defend them!

It is not my purpose in this article to give a remedy for general debility, or even to make any suggestions, but simply to state facts, as I regard them, and show where the disease is located. If necessary, I will be pleased, in another article, to propose such remedies as will effectually wipe out an old custom that exists more through the ignorance of Boards of Education and a tendency to follow an old route, than a want of better and more improved methods.

I am frank to say, that many who control this present *face* will not consent to any change, however apparent it may seem. But this does not frustrate any plans, and I am content to await the decision of those who are up with the times and are ever ready to better their condition. Reform in this case is parallel to that of some of the intemperate. Nothing short of death will stay their well-beaten track. So I can win those only who are guided by reason, with an innate desire to better their day and generation.

First fact. That writing is generally taught by the regular teacher of other branches.

First result. That miserable writers are produced, unless in exceptional cases.

Second fact. That the majority of regular school-teachers are utterly unfit to conduct a class in penmanship.

Second result. That there is a lack of interest both in teacher and pupil.

Third fact. That the teachers are licensed to enact this *face* by Boards of Education.

Third result. That they are in duty bound to go through the form of a lesson, occasionally, or perhaps daily.

Fourth fact. That the general or superior education of a teacher in other branches justifies the present action.

Fourth result. That writing is regarded out of the programme because other branches are deemed more essential, or because of giving too much time to some hobby.

Fifth fact. That teacher age school-teachers' writing is far from what it might be.

Fifth result. That the interest necessary to success cannot be created without the essential elements.

Sixth fact. That in many instances the teachers acknowledge their inability.

Sixth result. That this is proof positive of the existing evil, and that many of our youth contract habits which last through life.

Seventh fact. That the general treatment of the case is a complete failure.

Seventh result. That all over the land we hear the cry: "I can never learn to write," and so I might go on with facts and results ad infinitum.

I may add, however, that under the present conditions we may expect to hear the same reiterated as long as life shall last.

The truth of it stares us boldly in the face, and we who dare to think a new thought, must stand firm, for reform is our only way out of the difficulty.

Spirit of the press—How long can the ink stand?—*Keokuk Constitution*. Dunno. How long can the pen holder?—*Burlington Hawk-Eye*. Tell us how long can the pencil sharpened, and we'll answer that.—*Omaha Republican*. They are all right as long as the weather remains stationary.—*Omaha Daily Bee*. Your puns are developed in obscurity. That's no waler to get off jokes.—*Detroit Free Press*. We believe you write in this opinion.—*Camden Post*. Our penchut run that way.—*Yonkers Gazette*. Send ah!—*Boston Globe*. Wow, now, it hardly pauses to print such paragraphs.—*Boston Commercial Bulletin*. We should like to wax why not, if questions are not against the rule.—*Yacoub Strauss*. Perhaps for fear of an inkspot. Is that the rubber not? Light is needed we add eraser.

Writing as Generally Taught in Public Schools.

By C. H. PRICKE, KEOKUK, IOWA.

Believing that a general discussion of this topic by the fraternity will benefit mankind, I volunteer to serve as an advocate, and will be content to do picket duty until it is necessary to engage in the battle.

Should any or many differ from the position taken, it is at my earnest and urgent request that they be heard through the columns of the JOURNAL.









The above cut was photo-engraved by the Moss Engraving Company, 535 Pearl Street, New York, from a page of William's and Packard's gems. The original was flourished by John D. Williams.

We have called the attention of our readers to the line of writing and ornamental inks made by Fred. D. Alling, Rochester, N. Y., and again take pleasure in referring them to his advertisement in this issue. Mr. Alling now offers his Deep-Black Ink in kegs, barrels, and also in one-bottle for the use of teachers, colleges, and schools, at very moderate rates. The testimonials he has received are of undoubted value, and we can cheerfully advise our readers to purchase their supply of inks from him.

J. C. Bryant, author of Bryant's series of text-books on book-keeping, informs us that the season has opened with unprecedentedly large orders for his books. Mr. Bryant has had many years of experience as a prominent conductor of business colleges, and in active business operations, which enabled him to produce a series of text-books upon book-keeping of far more than ordinary merit. See his advertisement in another column.

We invite attention to the Caligraphic Pen advertised in another column. This is a regular gold pen point, with a fountain attachment, unlike the stylographic pen. Writing executed with this pen retains all the habitual characteristics of hand-writing, while it is more certain and reliable in its action. To those wishing any kind of a fountain pen we should certainly recommend this.

We are in receipt of a series of 103 different movement exercises, including all the capital letters of the alphabet, direct from the pen of Prof. C. H. Perce of Kirokuk, Iowa, which, as an exhibition of a correct conception of form and mastery of the pen, are indeed remarkable. We have never seen them excelled, if equaled.

We are informed that Sadler's Counting-House Arithmetic is having an almost un-

precedented sale, having been adopted as the text-book in most of the business colleges and in many other schools. It is especially popular as a hand-book in the counting-room.

We call attention to the advertisements of C. E. Carhart of Albany, N. Y., and Eaton & Burnett of Baltimore, Md., descriptive of their text-books upon commercial law, designed for a short course in Business Colleges and other schools. Both are good works.

The Bryant & Stratton Series of Book-keeping lately revised by the well-known author, S. S. Packard, and published by Vison, Bickennan, Taylor & Co., are deservedly popular, and are having a large and rapidly increasing sale.

We call attention to the advertisement of Daniel Slat & Co., in another column, who manufacture every kind of school and business blanks at popular prices. Send for their price-list.

The sixth number of the New Spencerian Compendium will be ready to mail in a short time. Orders for all the numbers received at the Office of the JOURNAL.

Extra copies of the JOURNAL will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.



The wife of Col. Geo. Soule, President of the New Orleans Commercial College and Literary Institute, and one of the most distinguished business educators in the United States, arrived in New York City on the 5th instant. With

Mr. Soule are her sons, Albert and Edward; they are making an extended tour of the North, visiting watering and other places of national interest.

Amie Correll is teaching writing in the Collegiate Normal School at Piquette, Ill.

H. C. Clark, lately of Pottsville, Pa., has opened a business college at Titusville, Pa.

A. E. Perk, who has for some time past been teaching writing in Texas, is now keeping the books of an insurance firm at Dallas, Texas.

M. V. Casey, from the Register's Office of the U. S. Treasury, Washington, D. C., lately paid us a visit. Mr. Casey is among the best writers in Washington, and is a genial, pleasant gentleman.

N. P. Hammond, who was the associate author of the Foster and Hammond system of writing, lately paid us a visit. He is now teaching writing in several schools and colleges in Philadelphia and vicinity.

A. W. Dudley, who conducts the Commercial Department of the Southern Indiana Normal School at Mitchell, recently presented us with his complimentary card. He is a live, energetic young man, and will undoubtedly do honor to his responsible position.

During the summer vacation, H. C. Wright's Business College of Brooklyn, N. Y., has been refurnished with the most approved patterns of furniture, which is indicative of prosperity.

I. S. Preston, the well-known teacher of writing, has been spending his summer vacation in Brooklyn; he returns soon to northern Pennsylvania, where he will organize classes during the Fall and Winter.

Maxwell Kennedy has just closed a large normal class in writing at Macomb, Ill., and receives our thanks for the names of ten of his class as subscribers to the JOURNAL.

Gas Heister, of Tonlen, Ill., incloses in a handsomely written letter a package of flourished cards which are unique in design and skillful in execution.

W. H. Lawson, late teacher in the public schools of Lincoln, N. J., and author of Lawson's system of penmanship, has been appointed director of drawing and writing in the public schools of Lynn, Mass.

P. R. Cleary has been teaching writing classes in Michigan during the past year. He has improved his Summer vacation to good advantage by taking lessons of P. R. Spencer, at the Spencerian Business College, Cleveland, Ohio. Mr. Cleary is now teaching at Ovid, Mich.

Wm. H. Duff, of Duff's Business College, Pittsburgh, Pa., favored us with a call a few days since, on his return homeward from a tour in Europe, where he has spent his vacation. Prof. Duff is a sharp observer, and promises soon to favor the readers of the JOURNAL with some reminiscences of his travels abroad.

C. R. Wells, who for many years has held a high rank among the skillful penmen and teachers of the Empire State, is now the special teacher of writing in the public schools of Syracuse. As the result of his teaching, marked improvement in writing has been made. We have seen several specimens of writing and lettering executed by pupils under his tuition, which were remarkably good.

Joseph Foeller, Jr., is conducting a writing and commercial school at Stratford, Pa. Mr. Foeller is an accomplished writer.

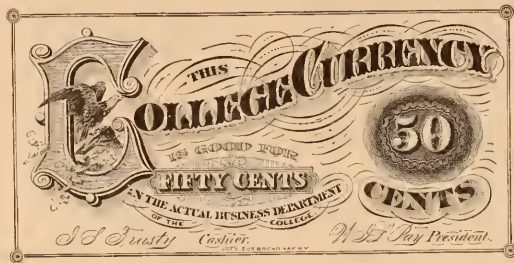
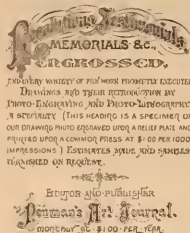
J. M. McLean is teaching writing in the Normal School at Jefferson, Iowa.

J. W. Blackburn, of Blackburn's Business College, Allentown, Pa., favored us with a call while on his way to Connecticut to participate in a reunion of the regiment of which he was a member during the little "cup-and-saucers" between the North and the South.

The Daily American of Nashville, Tenn., of recent date, pays the Nashville Business College, conducted by Frank Goodman, a high compliment. Students have been in attendance from eleven States, and it has fluttering prospects for the future.

Subscriptions to the JOURNAL may date from any time since, and inclusive of, January, 1878. All the back numbers from that date, with the four premiums, will be sent for \$3.00. All the numbers of 1880 and 1881, with either two of the premiums, will be sent for \$1.75; with all of our premiums, for \$2.





The above cuts are all photo-engraved from our own pen and ink copy, and are inserted as specimens of pen-drawing and photo-engraving as practically applied for business purposes. This method is fast superseding other methods of engraving, for all commercial purposes; being superior in quality and convenience, while much less expensive. Our facilities are now complete for filling orders for all classes of display and business cuts. Business College currency of all convenient denominations constantly in stock and supplied at low figures. Fractional currency of the denomination of 5, 10, 25 and 50 cents in stock; also, relief cuts of the same sold at small cost.



## Questions By

C. H. Peire, Kewok, Iowa.

First. What are the reasons for making the last part of some capitals below base line.

Second. Why is the preference given to *below the line* with many?

Third. Why is the tendency to make some *trains* in small writing greater than others?

Fourth. What determines the form of letters?

Fifth. Originally did form precede analysis?



An elegantly written letter comes from J. R. Goodier of Detroit, Mich.

F. P. Prentiss of the Fort Worth (Texas) Business College, incloses several superior specimens of practical writing.

W. H. Frommeyer, Cincinnati, Ohio, sent last month a very creditable specimen of off-hand writing which was overlooked in our notices.

E. A. Morgan of Hiram, Ind., incloses several elegantly written card specimens with this period, for the *Journal*, Springfield.

A superbly written note comes from F. W. H. Wieschling, the famous journalist of St. Louis, Mo.

C. Hills, Philadelphia, Pa., writes a very handsome letter, in which he incloses a skillfully flourished hind.

A. E. Dowdner, New Hartford, N. Y., incloses a very skillfully executed piece of off-hand flourishing in form of a swan.

J. M. Vincent, who is teaching writing at Los Angeles, Cal., incloses in an elegantly written letter several beautifully written and flourished cards.

P. L. Cleary is teaching large writing classes at El Paso, Tex., from which place he sends a large class of subscribers, and also incloses a very handsome specimen of a flourished eagle.

F. P. Foster of Exton, Pa., writes a most elegant letter in which he incloses several slips and a set of off-hand capitals which are seldom excelled for grace and accuracy of form.

S. J. Robinet of Memphis Valley, Ala., incloses a dollar in a handsomely written letter, and says: "Please mail the *JOURNAL* next year; I can't do without it. It is worth ten times its cost."

We are in receipt of a photograph, imperial size, of a very handsomely executed piece of penwork, which the *National Republic* of Washington, D. C., mentions as follows: "There is an exhibition at the Government Printing Office a resolution of condolence to Mrs. Garfield, passed by the Columbia Typographical Union, No. 101, of this city. It incloses a handsome gift frame, about 18x21 inches, and is most beautiful in design and execution. It is the work of Prof. J. W. Swank of the Treasury Department, and will be presented to Mrs. Garfield within a few days."

## Educational Notes.

[Communications for this Department may be addressed to L. F. KELLEY, 326 Broadway, New York. Brief educational items advised.]

There are five hundred and eighty-five Chinese children in the San Francisco public schools.

The Seventeenth Anniversary and Commencement of Sadler's Bryant & Stratton Business College, Baltimore, Md., is announced for September 15th.

If the English language were divided into parts, (it would be Latin, 30 would be Latin (including, of course, the Latin that has come to us through the French), and 5 parts would be Greek.

A Class for women has been organized at Yale College, the lectures and instruction to be delivered by Professors Sumner, Williams, Brewer and others. It will resemble

what is popularly known as the "Harvard Annex."

Prof. Gardiner says: "Twenty per cent. of the entire voting population of the United States, and forty-five per cent. of the voters of the Southern States, could not read their ballots."

California has school property to the value of \$7,000,000, and spends \$3,000,000 yearly upon her schools. For all this, there are but 100,000 attendants at school, out of a school population of 150,000. — *Western Educational Journal*.

In the Syrian Protestant College at Beirut, instruction is given in French, Latin, Arabic, mathematics, the sciences, etc. The language of the institution is English. The preparatory department, the college and medical school, are provided with spacious buildings. There are 121 students in the institution. — *New York Tribune*.

In 1890 the number of science-schools in England was 8, in 1870 it was 79, and in 1840 it was 1,391. The number of classes in 1890 was 20, in 1870 it was 2,204, and in 1840 it was 4,332. The number of persons receiving science and art education was, in 1890, 356; in 1870, 34,231; and in 1840, 60,454.

The prospective school fund of Texas is, says the *New York Independent*, something wonderful to think of. By constitutional provision, the proceeds of her sales of public lands go to this fund, and there are already \$2,000,000 in the treasury and 40,000,000 acres of land to sell. The proceeds, at a very moderate estimate, will amount to \$100,000,000, which is an amount equal to the aggregate school funds of all the other States.

Louisiana has a school population of 290,036. Of this number, 129,652 are colored.

The Nebraska State Normal School is a prospects institution which had, at last accounts, 276 pupils.

Bolan's Chattanooga Commercial College, Chattanooga, Tenn., has just entered upon the seventh year of its existence, with increased interest.

The average school age for 35 different nations is approximately from 5 1/2 to 17 1/2 years. In the United States there is one teacher for every 53 children of school age (say 6-21), or for every 184 persons. Prussia has one teacher for every 76 children of school age (say 6-14), or for every 444 persons.

Omaha spends about \$620,000 a year in instructing her 5,000 schoolchildren.

President Barnard of Columbia College, New York, expresses himself in favor of admitting women to the college, and in his annual report says, that "Whatever may happen this year or the next, Columbia College will yet open her doors widely enough to receive all earnest and honest seekers after knowledge, without any distinction of class or sex."

## EDUCATIONAL FANCIES.

The colleges are busy lettering great men, so that they can be identified if they go astray in the hereafter.

A schoolboy being asked by a rival on the street which was the highest study in his school, replied, with a stare of stupidity and surprise, "Why, astronomy, of course."

Scene: Astronomy Class—Professor to Junior: "What time does Mars get full?" Junior: "Don't know, sir; never associate with such company." (Decided applause.)

Edison says the electric light "tanned an assistant's hide in less than an hour." We would, therefore, recommend it as a substitute for corporal punishment in our schools.

Father: "Charley, I see no improvement in your marks." Charley: "Yes, papa; it is high time that you had a serious

talk with the teacher, or else he'll keep on that way forever."

"Why," asked a Sunday-school teacher of a little boy, "did Jacob marry the two daughters of Laban?" "I dunno, except perhaps he was satisfied with one mother-in-law."

The world didn't come to an end, but during the past three weeks no less than two hundred and eighty-three of our ex-changes have called William Penn's grave a "Penn holder." Is this write?

*New Haven Register*: "Had drank" is a not good English grammar, says a high authority. It certainly is not. "Was drank" is better grammar, and more in accordance with the facts nine times out of ten.

The following definitions, although appearing under this head, are not "Educational fancies," but were given by a pupil in this city:—A name is a name. A adjective is a part of speech. A verb, is to be, to exist, or to be exist upon.

An exchange says, that in the New York City schools, where corporal punishment is not allowed, the teachers rule by kindness, and tenderly remind disobedient pupils that "I'll give you 500 words to write after school if I catch you whispering again."

Johnny came home from school the other day very much excited. "What do you think pa? Joe Stewart, one of the biggest boys, had an argument with the teacher about a question in grammar." "What position did he take?" "His last position was across a chair with his face down."

Now that is a word which may often be joined.  
For that that may be doubled is plain to the mind.  
And that that that is right, is as plain to the view,  
As that that that that we use, is rightly used too.  
And that that that that that line has in it, is right—  
In accordance with grammar is plain in our sight.

## Ease in Writing.

True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance.  
'Tis not enough to harness gives office;  
The soul must even an echo to the sense.  
Soft is the strain when zephyr gently blows,  
And the smooth stream in smoother numbers flows.

But when loud surges lash the sounding shore,  
The hoarse rough verse comes like the torrent, roar.

When Ajax strives some rock's vast weight to throw,  
The line, like shivers, and the words do grow slow.

Not so when Camilla scours the plain,  
So's when the unbending corn, and skims along the main.

—Pope.

## A School in Bengal.

By JAMES PARTON.

James Parton, the well known biographer, in an article recently published in the *Commonwealth*, gives some interesting facts in regard to school work in India. We quote at length from his article:

A village school in India does not cost much. Except in the rainy season, it is held under the trees behind the school-master's house, and there are neither desks, benches, slates, nor books. The boys sit upon the smooth hard ground, and the schoolmaster upon a mat, sucking his pipe.

The school is divided into four classes, which are named after the writing material used by each. The lowest is called the *clack-class*, and sometimes the *floor-class*, the pupils of which learn to write with chalk upon the trodden ground. The next is called the *palm-leaf class*, as the pupils write upon palm leaves, a material which is said to be much better for the purpose than our slates, as it never breaks, is very light and costs nothing. The third is called the *plaitain-leaf class*, and the highest of all, the *enamel* of the institution, write on paper, and are called the *paper class*.

For years the boys spend most of their time writing. There are fifty letters in

many of the Indian alphabets, and these are joined and compounded in numberless ways. Their system of enumeration, also, is complicated and requires a great deal of practice to use readily.

A boy going to school in the morning carries under his left arm a bundle of neatly clean white leaves. A pen of reed is behind his ear, and he carries in his hand a rude ink-pot of clay. As he spends most of the day in writing upon these leaves with ink, and rubs out his mistakes with his hand or his wrist, he comes home at night pretty well soiled and shattered. This is reckoned honorable by his kindred, the blacker he is, the more his parents praise him for his diligence at school.

They have one practice which is familiar to all who are in the habit of passing by our own country schoolhouses; the children recite a great deal together. After writing most of the morning, the whole school sits in a circle, the letters, the diphthongs, and the hundred materials. Then, in the afternoon, when they are all tired of writing, they recite together, in a sing-song way, the multiplication table up to twenty times twenty.

It is so difficult to write their language that a boy will spend some months in writing the names of the boys in the school, and of the inhabitants of the village. Front names and words they are liable to very short sentences, and at length begin to compose letters.

Letter writing is a great art with them; and even the addressing of a letter is a matter of much difficulty. India is the land of the idea of *rank* has been most developed.

An old-fashioned native of Bengal cannot conceive of our notion of human equality, and he looks upon every inhabitant of his teeming peninsula to be either above him or below him. There are hundreds of ways in which men are to be spoken to, or addressed in writing, so as to properly express their rank.

If a boy writes to his father, he must use a certain pre-scribed, invariable form expressive of the profoundest respect. When he addresses his uncle, he must use another form, and there is a different form for a paternal and a maternal uncle. For cousins, second cousins, acquaintances and friends, there are special forms, as there are for all grades of life magistracy, priesthood and nobility.

The school hours seem to us interminably long. Morning school runs from seven to eleven, and afternoon school from three until sunset.

The teacher receives from each pupil about three cents a month in money; but besides this, every boy is expected to bring to afternoon school a small present of tobacco, or something of the kind; and once a month each brings a few pennies of rice, with the proper quantity of seasoning to go with it, such as oil, mustard and salt.

As a rule, the pupils, however, the village schoolmaster would be a poor man if he did not generally cultivate a small quantity of land, which he manages to do by taking a partner who does the work. The boys, also, are very glad to perform manual labors for him, and it is considered a great privilege to fill and light his pipe. As so much of the school work is dull routine, in which boys cannot be expected to take much interest, the discipline is of necessity violent and severe. India is the native country of the rattan, and the schoolmasters use it with vigor and constancy all the year.

You can hardly pass near a village school in that strange country without hearing the *screech* of the descending implement of torture, and the yells of the victim. Other modes of punishment are used that remind us of the lunatic. For generations they have had a way of humiliating an offender by making him sit on the ground with his hands and feet, and while he is thus helpless, drawing over his body a kind of nettle which stings, and which is not so hot as a hornet.

In some such way, and so a hundred times over, the world age after age has been filled with violence and bloodshed.







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NEW YORK, OCTOBER, 1881.

VOL. V.—No. 10.

Handwriting on business cards, or memoranda of those now in, will be received for insertion in this column.

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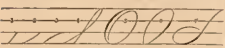
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## Lesson in Practical Writing.

No. XIV.



BY D. T. AMES.



With the present lesson we have capital letters made from the fifth or O principle, as numbered in the Spencerian analysis.  
From this principle is constructed chiefly four letters, viz.:



The O should be one-third longer than it is broad, and shaded on the first downward stroke, having the shade strongest at the centre of the stroke. The two downward strokes should run parallel and as near to each other as is practicable without incurring the danger of intersecting each other, the second line terminating at the centre of the turn upon the base line, or if extended so as to cross the oval, it should do so at the lowest point upon the base line, and, after crossing it, should continue to

follow the curve of the oval until it ends or diverges to connect with the latter following.

The letter should be so constructed that, if its body were divided by a line cutting the oval at the fullest points for length and breadth, each corresponding part should be the exact counterpart of the other in size and form, as per dotted lines in example below:



The second downward stroke is some times shaded, as in example above, to which there is an objection except that letters thus should lack the strength and boldness of letters having the outside shade. Many teachers, and we, ourselves, have sometimes designated this as the appropriate shade for a feminine hand, in which case the ovals of all the letters should be shaded in the same manner. The principle should be practiced with great care.

The following movement exercise should be practiced carefully and extensively in connection with this lesson.



The following is given as the regular copy for the lesson:



Remember that time spent in careless practice or aimless scribbling is worse than wasted. Every stroke should be made for a definite purpose.

## A Peep into Uncle Sam's Mail Bags.

Those of our readers who are residents of rural portions of the country, and who see only the limited mails of a few pounds weight distributed through some country post-office, can scarcely conceive the enormous aggregate of the United States Mail, or even that of a great metropolis like New York. Here, instead of some small portion of a store or other place serving, as is usually the case, for the transactions of the business of a country post office, a spacious five-story building is almost exclusively occupied for post-office purposes, presenting in its appearance and in the magnitude of its transactions much the resemblance of a great mercantile warehouse. To and from it large bags filled with mail matter are constantly being delivered by two and four horse wagons, aggregating daily 113,311 pounds, or 564 tons; in one year 41,358,343 pounds, or 20,679 tons. There are daily received in the New York Post Office 1,125,268 letters and postal cards, of which 27,210 are from foreign countries. The letters alone aggregate daily almost seven tons weight. Many single establishments in New York dispatch and receive thousands of letters and tons of matter daily through the mails, such, for instance, as the great newspaper and book publishers, dry goods and banking houses, news agencies, etc. As an example,

the *Tribune* mails a daily aggregate of over 4,000 pounds, and weekly over 25,000, or fourteen tons, and receives thousands of letters and exchanges daily, while many of the large banking and publishing houses receive and dispatch daily from two to three thousand letters.

During the past year there passed through the United States Mail, of domestic matter, 2,215,168,124 pieces, divided as follows:

Letters.....	896,593,572
Postal Cards.....	267,446,716
Newspapers.....	695,175,624
Magazines.....	53,472,276
Books, Circulars, etc.	380,845,490
Articles of Mails.....	22,631,436

Which was an average of 443 pieces to each person in the country.

The aggregate expense of conducting the department was \$22,255,284; number of post-offices, 42,999; whole number of persons employed, 69,479. The revenue of the department lacked \$3,500,000 of defraying the expense, which deficiency was paid from the General Treasury of the United States.

Out of the 896,593,572 letters mailed, 3,057,141, or one in every 283, went to the Dead Letter Office. This number, compared with former years, is, proportionately, very small, owing to a late rule of the Department, that when the writer of any unpaid or misdirected matter is known it is at once returned for correction, thus saving delay, miscarriage, or its ultimately being sent to the Dead Letter Office.

"The practice of using envelopes and wrappers for mail matter bearing the address of the sender," says the Postmaster-General in his Report, "cannot be too highly recommended, particularly in business men, who are thus often spared vexatious delays in important correspondence."

The causes through which mail matter goes astray or to the Dead Letter Office are somewhat numerous, and are summarised in the Post Office Report as follows: From being unclaimed at office of destination, 2,560,402; for non-payment of postage, 244,303; imperfect address, 201,899, of which 9,167 bore no superscription whatever; many, if not most, of the unclaimed matter was so from some fault of its superscription.

Out of 4,196,543 registered letters and parcels mailed during the year only 7,445 went to the Dead Letter Office, and of these, 7,001 were restored to the owners, thus leaving less than 450 out of nearly 7,000,000 packages unaccounted for—one in about 17,000.

All mail matter containing articles of value or money was returned to the owner if he could be found, otherwise the money was paid into the United States Treasury and the valuables sold and the proceeds deposited therein. The money not returned amounted to \$2,751; the proceeds of the articles sold were \$8,465.

Among the matter were many valuable publications, such as books, pamphlets, magazines and illustrated newspapers, which by a recent law were placed at the disposal of the Postmaster-General, and were by his order distributed among the charitable insti-

tutions of Washington for the benefit of their inmates.

Persons unaccustomed to handling large quantities of mail matter can scarcely imagine the character and number of all sorts of mistakes through which it goes astray and to the Dead Letter Office. These mistakes occur mostly from thoughtlessness, from bad or illegible writing, and an imperfect knowledge of names and places. The latter cause especially prevail with letters coming from foreign countries, where America seems to be a perfect geographical enigma. States, cities and counties are badly mixed, and a considerable amount of the mixture is often contained in one superscription.

For instance, one address reads as follows: "Ole Andersen, Rockway citi Pa North America, New York." Who will undertake to forward that letter? And yet the dwellers across the sea probably make no more mistakes of this kind than Americans, for how many of us fully understand all the geographical localities of the minor cities and provinces of Germany or Sweden, or, in fact, any country on the Continent?

In order that we might lay before our readers the most reliable information practicable, and present characteristic examples, illustrative of some of the most conspicuous causes of the miscarriage of mail matter, we lately called upon Mr. James Gaylor, Assistant-Postmaster of New York City, and solicited such information as he could give bearing upon the subject. He placed in our hands the last Annual Report of the Post Office Department, and then conducted us to the Blind Letter Department of the Office, where he introduced us to Mr. Wm. W. Stone, the famed reader of "blind letters," who has kindly permitted us, at different times, to inspect the thousands of imperfect addresses which are daily sent to him to be deciphered and forwarded to their intended destination, if possible, otherwise to the Dead Letter Office at Washington. Not only are the blind letters deposited in the New York Post Office sent by Mr. Stone, but such letters are sent by postmasters from all parts of the country for his inspection.

Mr. Stone has been exclusively employed in this department for twenty-seven years, and passes daily upon about one thousand blind superscriptions; during that period the number has aggregated many millions.

From so great an experience Mr. Stone has become a sort of encyclopedia of postal knowledge, especially that pertaining to his department. His knowledge of places and of the manners, customs and language of the various classes and nationalities is something quite remarkable, and such as to enable him, in a vast majority of cases, to instantly perceive the fault in an imperfect superscription and to discern the intent of the writer. As further aids, he has at hand directories of all the large cities of the United States and Canada, and of London, a directory giving a classified list of all the streets in the 130 cities in the United States; also, post-office directories of all foreign countries, and copious memoranda which he has himself made from time to time. So familiar has he become with the handwriting



of the different nationalities, that he can ascertain and readily determine the country from whence a letter comes, by the style of writing, as by the language and postmark.

To enable the reader to understand the extent and nature of Mr. Stone's work, let him imagine a pile of one thousand letters with faulty superintension, spread before him upon a table, while to his right is a set of pigeon-holes, lettered alphabetically. A letter is taken from the pile, and the superintension reads:

John P. Dix,  
126 Dixwell Ave.,  
Connecticut, N. H.

It is known that there is a Dixville Ave. in New Haven, Conn. He therefore draws a red line through "N. H." and writes in full, "New Haven," and places it in its appropriate box. Another reads:

Mr. J. F. Hurley,  
New York City, Boston.

The directories of both cities are consulted, and, if the name is found, the superintension is corrected accordingly; otherwise, it is sent to the Dead Letter Office. One reads:

Mess. Hunter & Co.,  
Jacksonville, U. S. A.

There being many Jacksonvilles in the United States, it would be uncertain as to which was intended, but Mr. Stone knows the firm, and simply adds Florida. The next is:

Niss A. Neeley,  
County Bruce Township,  
of Krone Walberton Post Office.

Sent to Walberton, Bruce Co., Canada. The post-office was determined by the county. Another was economically addressed:

W. H. Johnson & Co.,  
P. R. I.

Sent to Providence, R. I.

The next was for  
Miss Ida Adler,  
53 East Genesee St., N. Y.

It was known to Mr. Stone that there was but one East Genesee St., in New York City, and that in Syracuse; hence, fair Ida's letter was sent on its way to the City of Salt. And now comes one for

Mr. Daniel T. O'Day,  
Vernon St., Mass.

By reference to the street directory, Vernon street is discovered to be in Charlestown, Mass.; either goes Mr. O'Day's letter. Now one addressed:

Miss Henrietta Kirebner,  
Albham Ave., Ltd. Liberty and  
Atlantic, in care of C. F. Colyer.

Sent to East New York, as that was the only place where the peculiar compound of streets and avenues mentioned could be discovered. Next comes one for

Robert Corson,  
213 7th St.,  
New Jersey, N. J.

Sent to Jersey City. We were told by Mr. Stone that the mistake of writing New Jersey for Jersey City was a very common one, as was also the using of N. J. when N. Y. was intended, and *vice versa*. In 104 misdirected letters and postal cards, we observed 21 having N. J. where N. Y. was intended, and 14 having N. Y. in place of N. J., and 7 having New Jersey for Jersey City. One of the postal cards was addressed in New York to 512 W. 38th St., Jersey City. An instance of original orthography was observed when New York was thus spelled "Neay Yorg." Now comes a letter for gentle Annie, addressed:

Mrs. Annie Kidd,  
Atlantic Ave.,  
Ocean View Cottage,  
New Jersey.

Alas for Annie! her letter went to the Dead Letter Office, and so also one for

Mr. James Johnson,  
Coleman House,  
New Jersey.

The next one was for

A. M. Whisey, Jr.,  
Middletown,  
Kendall Co.,  
New York.

There being no Kendall County in New York, but one in Illinois, in which was Milbrook P. O., the letter was forwarded accordingly. This is a specimen of numerous instances where adding the county secured a correct delivery of letters which would otherwise have gone to the Dead Letter Office, and shows the importance of adding the county. Such instances were of frequent observation while we were in Mr. Stone's department. The next was a letter for

G. Hepburn, Esq.,  
Rhode Island, Conn.

He can probably get it by calling at the Dead Letter Office. The next here a very definite superintension, as follows:

Albany.  
Mr. Eastman.  
Dear Sir:  
The time for picking hops having  
No. America.

This was from a foreigner who had evidently not a very good understanding of the English language, and had confounded other positions with the address, which was of very common occurrence. Many times where a business card had been sent, giving the address, the entire card had been copied for a superintension. Another was somewhat mixed, as follows:

Mr. Alexander Burgess,  
Row Chellogel,  
Countywylawes.

which Mr. Stone translated, as follows:

Rochelle, Ozle Co., Ills.

Others were addressed, as follows:

Daniel Hoblen,  
St. Uski Sitte,  
No. America.

Translated Sandusky, Ohio.

Miss Maggie Hermann,  
B on Hudson Co., N. J.

Translated Bayonne, Hudson Co., N. J.

Fred. Fiak,  
Valentinsville,  
New Agura Co.,  
N. Y.

Translated Wolcottville, Niagara Co., N. Y.

Jan. Kon Dras,  
Perthia.

Translated Upper Lehigh, Pa.

And finally a fair damsel is very definitely addressed thus:

Miss Morse,  
Northern New Jersey,  
N. J.

The foregoing are simply a few specimen blunders among the thousands that daily pass before Mr. Stone. Nor do these even, as presented here in plain type, indicate the full difficulty encountered in deciphering the actual superintensions, for in those, added to the other imperfections, is often that of doubtful or illegible writing. To enable the reader more fully to appreciate the difficulty of translating as well as perceive the piteousness of some of these superintensions, we have reproduced a few in *face simile*, which are given with their translations.

The writing is a *face-simile* of the originals, except that it has been diminished in size, for the purpose of economizing space.

Mrs. J. C. Davis  
Graham Orange & Co  
Care of P. P. Danvers  
A. S.

Sent to Goshen, N. Y., chiefly from the fact that the county was correctly given.

Mrs. Maggie  
Middletown  
New York  
Interpreted, be designed for Bound Brook, N. J.

Mr. Evans  
Mt. Lebanon  
North family Shaps

H. C.

Mr. Stone had a personal knowledge of Mr. Evans, and accordingly was enabled to translate the hieroglyphics at the end of the address to stand for N. Y., which made all plain.

In care, Box 93  
My Gaily Craft  
Hook State

land from Britain  
for Mrs. Cromley

Sent to New Brighton P. O., Staten Island, N. Y.

Mrs. William Glemmshdona  
Ohio senato  
Smith crossing,  
America

Sent to Cincinnati, Ohio. Smith's Crossings is a suburb of that city.

Mrs. G. L. Brown  
Story Gora  
for Moniska

Translated, Mr. Nelson Ames,  
Story Co., Iowa,  
North America.

Mrs. Dravis Chava  
Minneapolis post office  
Massachusetts  
North America

Sent to Minneapolis, Minn.

li ka sen in kan  
hi ti in s a tu  
va o ai ton sa va  
ka va sa ki  
Caughnawaga

Superintension written by a Canadian Indian, and was sent to

Mr. Ka-va-ni-mi-kan, &c.,  
Caughnawaga,  
Quebec, Canada.

For Miss Annie Jay  
P. O. Summer St.  
Lawrence

Sent to Lawrence, Mass.

It is safe to say that most of the readers of the JOURNAL will peruse the foregoing exhibition of bulls and carelessness with surprise, and even wonder that writers could make such mistakes; yet we venture that most of them have at some time addressed letters, or other matter which went to the Dead Letter Office from some bull or oversight equally as remarkable as any of those here presented. Some of them have, as we can unfortunately bear witness. There are, at this time, on file in our office letters, in which was included money, that we, from some cause, are unable to answer. Occasionally, the writer omits to add his name to a letter, or giving his name, forgets to give the State, post-office, or county. Again, the name or address is so carelessly or imperfectly written as to be unintelligible. Writers should remember that short names, and initial letters, when carelessly written, are very liable to be misread, from the fact that no aid can be derived from the context. As an example of

the manner in which letters, etc., miscarry, let us suppose that a writer desires to address an important communication to

J. H. Howell,  
Sherman, Cal.

but he hurriedly and carelessly superintends it thus:

J. H. Howell  
Sherman  
Cal.

The abbreviation for the name of the State (Cal.) is so indefinite that the letter goes first to Colorado, but there being no Sherman in that State, it is finally re-directed to Herman, Cal., the initial "S" and following letter "h" being of so in definite and doubtful a character, they together were naturally mistaken for an H, but there being no Herman P. O. in Cal., the mistake is finally discovered by a distributing agent, and the letter is again re-directed to Sherman, Cal.; here J. H. Howell is read St. which changes the name to Stowell, and, accordingly, the letter is placed in S box for general delivery; not being called for, it is at length advertised in the list of undelivered letters, thus: I. A. Stowell. The J having been made above the line, is mistaken for an I, while the initial H is so nearly closed at the top that it is mistaken for an A. After being duly advertised, the letter is sent to the Dead Letter Office at Washington, and from there returned, after several weeks, to the writer, J. H. Howell, in the meantime, has inquired of his letters at the Sherman post-office. When the delivery clerk has looked in the H box and answered, "Nothing," Mr. Howell has also carefully scanned every list of advertised letters, but never could he have imagined that the letter advertised for I. A. Stowell was the one he had so long and anxiously looked for.

It is just such errors as those above described that cause a large percentage of the miscarriages of mail matter. We present this article in the hope that by thus calling the attention of our many readers to these facts, they may be led to avoid them, and to that extent be benefitted by our labor and research.

## Quill Pens.

An advertisement in a morning paper for an experienced quill-pen cutter called out an interview with the only quill-pen importer and manufacturer in this city. He said that twenty years ago there were several quill-pen makers here and in other cities. Now one in Philadelphia and himself are all that he knows. Quill pens are used mainly by old lawyers and judges, partly from custom, but chiefly because they are easy to write with. Most of the quills come from Russia. The Russian goose has a harder quill than our geese. An unacclimated pen from the wing of a Russian goose is the most durable. The German quills have the best plumeage. The instrument used in pen-making is the ordinary plate of the penknife, inserted firmly into a wooden handle of peculiar shape, tapering to a point. A pen is made with two cuts or three. The blunt end of the quill is first cut off, because it is not tough. Then the point of the handle is inserted, and the quill is carefully split for a certain distance. Two sheathing cuts then form the nib, and the pen is done. The plumeage is yearly trimmed. Swan quills are sometimes used for pens, but are very much more expensive than the common goose-quill. Quill pens are sold at retail for about three shillings a dozen. The demand is steady, such as it is, but it is growing less year by year.—Scientific American.

Among the manuscripts lately acquired by the library of Athenian numbers is a roll of the paper about a finger in width and a thousand feet long, on which the various anagrams of the name Constantine are written. These different anagrams are arranged in alphabetical order, and amount to no less than 40,135. This roll was, apparently, in England in the last century.



## Business Colleges in Europe.

MR. SMART'S LONDON WRITING-SCHOOL.

There are no business colleges in Europe in the sense in which we understand them in this country. It is true that in some German cities, in Belgium and in France, there are schools under Government control and patronage, the purpose of which is distinct from that of the classical schools and colleges which, in European countries, stand for education, but a glance at the curriculum of any of these institutions will show how different is their purpose and sphere from that of the American business college. In fact, I am free to say that the American business college might be sensibly improved by substituting, not the names alone, but serious and competent instruction in some of the studies which constitute the essential features of the German business school. But the fault does not lie so much with the proprietors of business colleges in this country as with the people upon whom they must rely for support. I do not believe that there is an honest business school in this country—and I am sure that the business schools are as honest and as faithful to their promises as are other schools—that would not be willing to embrace in the course of study, and have effectually taught, all the necessary branches of practical learning, if its patrons would consent. In fact, I believe—I know—that the common thought and desire of the best teachers of our specialty is to enlarge the area of our work, and make their schools, in the best sense, forces in education.

But the great drawback to these noble aspirations is, that those who have failed in other schools to get the special education necessary for business, and apply finally to the business college are, as a rule, in great haste to have the work completed, and are impatient at any attempt on part of the teacher to give the student more than he paid for. Notwithstanding this, however, American business colleges have progressed during the past twenty-five years in the way of practical instruction to such a degree that they are now holding an assured position with thinking men as an essential feature in our national system of education. In order to appreciate the growth of this feature, one has only to contrast the least important among the business colleges of America with the most important of the private commercial schools of Europe.

When in London recently I made it my business to "look up" the commercial schools of that city. To excellent men I had excellent letters, which were good in a social and general way, but no distinguished educational London could give me the name or the location of a commercial school in that English-speaking city of 4,000,000 inhabitants. So I reverted to that common source of information, the advertising columns of the papers, and found among the educational advertisements the card of Mr. Wm. A. Smart, which I here insert, trusting it may do him good.

SMART'S WRITING INSTITUTION, 375, Quadrant, Regent Street (entrance in Scallow Street). Open from 10 till 5 daily. Persons of all ages received (privately), and taught at any time suiting their own convenience. Lessons four each. No charges. No extra improvement guaranteed in 12 to 12 years' lessons. Separate rooms for ladies. Apply to Mr. Smart.

"I applied" to Mr. Smart, entering the little court (Swallow Street), and passing up the passage to the second floor. Here I found a lattice-gate, when pushed open, rung very audibly, a bell in the upper story. As this bell announced my approach, I was relieved at once from any sense of intrusion, and walked on.

Without knocking I opened the office-door, which proved to be also the door to the main school apartment, and was met by the proprietor in pleasant English fashion, at once making known to him myself and the friendly purpose of my visit. The schoolroom had a seating capacity for fifteen or twenty students—only one being present. Mr. Smart is a kindly-faced, well-preserved Englishman of sixty-five or seventy, easy in his manners, graciously and intelligent. He informed me that he had followed his present business for the past forty-two years, during which time he had had but one holiday, and that was the unhappiest day he had ever spent. It became necessary to send one of his sons to a country school, and he felt it his duty as a father and a citizen to personally inspect the accommodations. This duty necessitated

"That is just what I mean to say. What do you suppose would become of my business if I were to go away and leave it?"

"Well," said I, "you don't seem to have a very large business as it is. Surely such unexampled fidelity should meet with a greater reward than seems to be yours."

"Yes, you may well say that; and if I were to begin my life over, with my present experience, I think I would try something else, but it is too late now—quite too late. And, besides, I have so grown into my daily duties, that I should be very much at a loss if I could not come here every day. I even think if some eccentric person should die—as no eccentric person will, you may be sure—and leave me a fortune, I would not accept it without the privilege of keeping on in my work. I have grown into it, and I should be very unhappy to be thrown out

one thing before I die! You have such a magnificent country! You do everything on such a large scale? Your people are so rich and so generous, and so full of invention and knowledge! I have often dreamed of visiting America, and I feel the warmest interest in everything which pertains to that great country, but I shall never see it." And he said this in a sad tone.

"But, tell me," said I, "why is it that in all this grand and great city there are no such practical schools as we have in even our smallest American cities? Why, for instance, are you—an intelligent, faithful, progressive man—plodding along at this rate after forty-two years of faithful service in an important educational field? Has there been actually no progress in practical education in this country during the past forty years?"

"I will say, rather, that there has been a decline. The business is not nearly so good as it was forty years ago."

"But, don't you think," said I, "that if a keen, progressive, egotistical American should come into London and open a real American Business College, advertising it thoroughly, and instead of going to members of Parliament and sons of nobility for the privilege of reference, should interest business men and get their sympathy and co-operation—in short, use the same energy, tact and shrewdness that are so successfully used in our country, he might not make a sensation and change the whole situation?"

"I doubt if you understand the British public, or how much of a change would have to come over it as to education before the one could root out the old idea that nothing can go by the name of education that is not founded upon the classics. In this respect, France and Germany are far enough ahead of us, for commercial schools do prosper in those countries!"

"Nevertheless," said I, "Yankee notions do take, even in conservative London. I visited Haverly's minstrel performance last night at Her Majesty's Theatre, and that immense house was crowded with spectators, and I have even seen restaurants that seem to thrive on 'American mysters,' and 'American cooking,' whatever the latter may be."

"Yes, we are not opposed to Yankee notions even to Yankees; and if a thorough-going American with money and brains should open a business college in the British Museum, or in one of the Houses of Parliament, I should look for nothing but a grand success."

"Well, you may be sure that if a thorough-going American should attempt such an enterprise in London, he wouldn't locate in Petticoat Lane or at Seven Dials, but would find the most commodious, the most conspicuous and the most genteel apartments to be found in the city, and then he would take sure measures to let the people know where he was to be found and what he could do. I am not a typical American, but if I were twenty years younger than I am I would like nothing better than to open a business college in London."

"Well, you might succeed, but not in the sense in which you view success. I think that with a business college on your hands in this city you would hardly find the time, if you did the money, to travel about over the Continent and luxuriate in Summer vacations."

"Perhaps not, but I am sure of one thing, that rather than teach six days and six nights in the week, and fifty-two weeks in the year, as you have done for forty years, I would take up a business more in demand



The above Cat was Photo-engraved from an original Specimen, flourished by M. E. Blockman, Worcester, Mass.

his absence from the city for one night. "And do you think," said he, "that I sleep a wink that night? I assure you, upon my word, I didn't. First, I fancied that the sheets were wet, and I pulled them off and tried to sleep without them; next, I was perfectly conscious of the presence of small invited bed-fellows, and I lighted a candle and searched for them in vain; then I felt sure that I heard burglars in the house, and got up to listen; and, finally, I had an awful presentiment that my school-building was burning down and all my professional property being destroyed. This fantasy took so strong a hold on me that if there I would have taken it without a doubt; and you can hardly conceive, sir, how relieved I was upon getting back in the morning to find that my fears had been without cause. But it was a lesson to me, and I have never dared to leave the city for a single night since."

"But you don't mean to say that forty-two years you have absolutely had no vacation?"

"I can well understand the poor debtor of Dickens's 'Little Dorrit,' whose forty-years' confinement in the Marshalsea prison only prepared him to hang about the prison door so that he might steal in at night and sleep in a house that had become dear to him from long habit. Why, even a horse—and a horse is supposed to have hard sense—when turned out of a burning stable, will, from force of habit, and a sense of protection no doubt, rush back into his stall and perish in the flames."

I made but little reply to this bit of philosophical truth—as truth I felt it to be—for although I was not sure that I could put my finger on Mr. Smart's parallel among the professional teachers of this country, I was not altogether certain that he might not be found to exist, even in this very city; and at best I felt that a teacher's life was that of a horse in a treadmill, unless he felt strong enough to make it otherwise. I asked Mr. Smart if he ever expected to visit America.

"Ah, now," said he, "you touch me in a tender spot. How I would like to do that







Heed, Dr. Angus, Weiss, and others, have long been in favor of reform, but nothing has yet been done. The press should take up the subject and push the reform with a unanimous accord; a convention of school-book publishers, teachers, college presidents, or their representatives, etc., should meet for deliberative action. By all means let us have English as it is pronounced. This conglomeration of Latin, Greek, Anglo-Saxon, French, Icelandic, Irish, etc., etc., has been carried too long; it is a burden to everybody, and to school children in particular. Let us have reform and a thorough one; half measures are too slow and unsatisfactory.

Explanation of Programmes.

By C. H. PRINCE, KOKORUK, I.A.

The work of the Programmes is systematically arranged with reference to simplicity, and the several steps in each that are made progressive, until the highest ideal is reached, are such as the poorest writers are enabled to take with a fair burden of honest work coupled with teaching power.

It is not my intention to cast any reflection upon the methods of others, but simply to state what I do know. If this does not conform to every one, I am sure not to be censured, because "when doctors disagree who shall decide."

I do not remember when I taught by using a certain number of principles, and I take the ground that, in teaching intelligently, principles are not essential to success. That they exist I do not dare deny, and I deem it a very weak point for any author to lay claim to superiority on account of possessing the least number.

The finger-movement bears the same relation to writing that counting-blocks does in a child's first lessons to arithmetic. Certain steps must be taken at first, even if they are cramped and awkward. In time they can be exchanged for something more practical—the same as the first reader is eventually exchanged for the daily newspaper. The conclusions, then, that the finger movement is a part of the curriculum, and to attempt to teach and ignore it means failure. I have always taught it to children—and, in fact, to every one who did not understand the true form of letters—until a fair amount of skill was attained. At the age of ten or twelve, or as soon as the muscles have sufficiently developed, the whole-arm and fore-arm, as per Programmes, can be introduced, so that by degrees the transition can be easily made to the combination movement.

The beginning of the work in Programme "A" is figures. (See argument and articles in June and July JOURNALs.) As given, they appear in the order of simplicity. Practice each in its order, singly, and each step will give positive assurance for another until the whole work of figures will have been cleared away. This will lay a most excellent foundation for the work on letters, both as regards the execution and power to judge form. In fact, I have found that the more perfect conception of the figures is one gained, with the ability to execute, all other small work is rendered easy.

RULES GOVERNING CLASS WORK.

1. Prepare specimens (to be preserved by teacher).
2. At close of term, stated intervals or year's work, write several specimens and compare.
3. The work of classes of all grades is first done by preparing a line of each part of class work. (See Programme "A.")
4. Each pupil's work is examined every five or ten lines, according to size of class.

5. Pupils stand by divisions (at signal) for criticism, or go to desk of teacher.
  6. After the first preparation of any work the parts incorrectly executed are taken up singly in their order and criticised. If found unsatisfactory the second time, the work must be done again according to rule 4.
  7. When one class of work is properly done, either by one of more efforts, the pupil receives a mark\* designating his or her ability, and is advanced.
  8. If at any time pupils perform the required work before time for criticism, they must continue the same until the division is called.
  9. If by any reason a pupil is unable to advance from any given point, a review is of the first consideration.
  10. Pupils returning to old habits are governed by Rule 6.
- After passing the figures singly, have them written from one to one hundred to see if the proper forms have been retained. If any failures, correct and pass to 3rd copy. As per Daily Programme, it will be seen that one hour is given to figures. This can be lessened as the conditions require. In the most extreme case a little time should be

2. The work prescribed always within the ability of pupil.
3. No work unnecessarily done.
4. A thorough understanding of all work given over.
5. Carelessness entirely cured.
6. In case of absence or transfer, each pupil's work remains the same.
7. Grading unnecessary to promote advancement.
8. At all times each pupil knows exactly what to do.
9. Criticisms made easy, pleasant and profitable.
10. Work secured out of school hours.

PROGRAMME "B."

Whole-arm.

Whatever may be said with reference to this programme may consistently be said of "C."

All work executed with the whole-arm can be executed with the fore-arm and vice versa.

1. Tracing Exercises (lead pencil). The first step to be gained in this programme is freedom of the arm from the shoulder. This can be accomplished by following tracing exercises given by teacher, and continued

How a Woman Does It.

Some crusty old cormorant thus tells how a woman goes to work to mail a letter. It is a libel on the sex. Some of the girls will make it red hot for him if he is discovered. Any day when you have time you can see how she does it by dropping into the post-office. She arrives there with a letter in her hand. It is a sheet of note in a white envelope. She halts in front of the stamp-window, opens her mouth to ask for a stamp, but suddenly darts away to see if she has made any errors in the names or dates. It takes her five minutes to make sure of this, and then she balances the letter on her finger, and the awful query arises in her mind: "Perhaps it is an oversight." She steps to the window again, seeing he has had a three-cent stamp, fearing he has had. She looks over every compartment in her post-moraine before she finds the change to pay for it. The fun commences as she gets the stamp. She fiddles around to one side, removes her gloves, closely inspects the stamp and hesitates whether to "lick it" or wet her finger. She finally concludes it would not be nice to show her tongue, and wets her finger and passes it over envelope. She is so long picking up the stamp that the moisture is absorbed and the stamp slides off the envelope. She tries it twice more with like success, and getting desperate she gives the stamp a "lick" and it sticks. Then comes the sealing of the letter. She wets her finger again, but the envelope flies open, and, after three minutes' delay, she has passed her tongue along the streak of dried mastic. She holds the letter a long time to make sure that the envelope is all right, and finally appears at the window and asks: "Three cents is enough, is it?" "Yes, ma'am." "This will go out to-day!" "Certainly." "Will it go to Chicago without the name of the county on?" "Just the same." "What time will it reach there?" "To-morrow morning." She sighs, turns the letter over, and over, and finally asks: "Shall I drop it into one of those places, then?" "Yes, ma'am." She walks up in front of the six offices, closely scans each one of them, finally makes a choice and drops—no she doesn't. She stops to see where it will fall, pressing her face against the window until she flattens her nose out of shape, and she doesn't drop it where she intended to. She, however, releases it at last, looks down to make sure that it did not go on the floor, and turns away with a sigh of regret that she didn't take one more look at the superscriptions.—*Evening Telegram.*

To make any Copy-book reversible for use on narrow desks, fold it back firmly and carefully a few times; or, in the process of manufacturing, by using the folding press out and in, the book will be practically reversible. SPENCER.

Bayard Taylor's Writing.

Unlike many literary men, Bayard Taylor wrote a clear, beautiful hand. He detested blind and slovenly writing, and used to say that any man could write plainly who would make an effort. His manuscript was the delight of printers. He wrote quietly and steadily, and produced a great deal more "copy" in a given time than any one would suppose him capable of who observed his apparent care and absence of hurry. He was rather careless in his dress, but not, like Horace Greeley, enough so to be conspicuous. He liked a stout, plain suit of clothes that could be worn a long time, a loose-fitting gray overcoat, and a broad-brimmed slouch hat.—*N. Y. School Journal.*



given each day to a review with reference to gaining some particular point—for instance, speed in a single figure, say 4, at the same time retaining a good form. It is not a difficult feat to make 120 fours per minute, and yet those who have given it no attention will fall far short of it. Speed in figures will give speed in letters. Regularity of form in figures will give the same in letters. Arrangement of figures will give like results in letters, and so on. Whatever good results are obtained in the former will lend encouragement in the latter.

The plan of procedure is the same with the 3rd copy as with all others. Have one line of each of the short letters written, after which proceed as per Rule until the work of the programme is completed. This, of course, will depend entirely upon the daily practice. But NEVER, NEVER practice more than one hour at a time on any one programme.

It is evident that in any class some students will accomplish far more than others in the same time. Some need more attention than others. Some can be led to improve what would cause others to fail. The Programme method will meet all possible demands.

POINTS OF SUPERIORITY IN THE PEIRCEAN METHOD OF INSTRUCTION.

1. Personal attention to pupils' work at proper time.

until an easy, graceful motion is acquired, which will necessitate a good position (see JUNE JOURNAL).

2. Extended Movements. The greatest power that can be acquired in capitals is shown in a correct conception and mastery of extended movements. Let the student not underrate the point in question if he hopes to gain ability to execute even the plainest capitals. Perfect freedom must be established if the best results follow.

It is not necessary to be able to produce ALL the different movements in order to be a fair penman, but the fact cannot be denied that a power exists in extended movements that is not found elsewhere.

(To be continued.)

A Knight of the Quill.

On this page is an original sketch from the ingenious pen of Prof. J. H. Barlow, representing a Sir Knight of the quill, mounted upon a powerful dragon. Mr. Barlow produces all manner of ingenious and attractive designs with a wonderful facility. His original designs for albums, cards, and other purposes, are widely sought and highly prized.

Persons in need of artistic pen work, cross-hatching and designing, should bear in mind that their wants can be promptly supplied upon application to the office of the JOURNAL.

\* Use colored pencil or conductor's pencil.





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We hope to render the JOURNAL sufficiently interesting and attractive to induce not only the patronage of all those who are interested in skillful writing or teaching, but also the patronage of all those who are interested in the art and science of writing, and who are desirous of securing the best of the art and science of writing.

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To every new subscriber, on receipt, including \$1, we will mail a JOURNAL one year and send a copy of the "Penman's Art Journal," published by D. T. Ames, 208 Broadway, New York. For every subscriber, on receipt, including \$1, we will mail a JOURNAL one year and send a copy of the "Penman's Art Journal," published by D. T. Ames, 208 Broadway, New York. For every subscriber, on receipt, including \$1, we will mail a JOURNAL one year and send a copy of the "Penman's Art Journal," published by D. T. Ames, 208 Broadway, New York.

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entirely destroyed, and no reliable deduction as to the identity of writing executed under the different circumstances can be drawn therefrom.

As an example, let us suppose that a man of steady nerve and in a perfectly normal condition, now writes sitting, with a fine flexible pen and fluid ink; ten days hence, at the close of a drunken debauch, he again writes standing, with a stiff stub pen and thick muddy ink; what possible identity could there be between the nerve tremor of lines made under these different circumstances? Nor do we need to go to these extremes, in our opinion, to utterly unguish all possible correspondence between the nervous manifestations of the different writings. Again, there can be no correspondence of tremor between writings executed with a fine flexible pen and a stylographic pen or blunt lead-pencil.

Indeed, we have failed to find, under what we would term the most favorable circumstances, sufficient to warrant a belief that there is in this theory sufficient to construct any scientific basis for proving or disproving the identity of writing, while the identity of hand-writing is called in question, the circumstances are such as to afford no reliable grounds for a conclusion to be rendered by a comparison of nerve tremor. The columns of the JOURNAL are open, and we shall be pleased to publish opinions upon this subject pro and con.

### The Journal and Business College Papers.

We are, at all times, pleased to receive copies of college papers, and have noticed with satisfaction the generally liberal spirit manifested therein toward the JOURNAL in kindly notices, and in commending it to their readers and patrons; also, that in most instances, where the publishers have seen fit to copy matter from its editorial-columns, the full and proper credit has been given. But there have been some notable exceptions, to which we feel it our duty to call attention. Before us is a copy of a College Journal published by Cob's Business College, Painesville, Ohio, which appears as follows: "The value of good writing," and "Writing as a Gift," which are copied without change from editorials of the JOURNAL, while the name of the PENMAN'S ART JOURNAL nowhere appears in the paper, nor, as we believe, has the proprietor ever seen a copy of the JOURNAL, except as a specimen copy, sent to him gratuitously. We would suggest that a College President, who has neither the brains to write his own editorials, nor the honesty to give credit for those appropriated from others, ought to be somewhat more modest than this one seems to be, in the presentation of his claims before the public for its confidence and patronage.

In other instances we have noticed editorials of the JOURNAL, appropriated with very slight modification, while in others, the credit is given to "The Journal" or the "Art Journal," which are quite too indefinite to be of value or satisfaction to the publishers of the PENMAN'S ART JOURNAL. In nearly every instance where this plagiarism has been observed, it has been by parties who have never manifested any desire that their pupils or patrons should see or know of the JOURNAL, possibly less there should be light where darkness is preferred, but those gentlemen should know that the JOURNAL is getting abroad.

In our last issue we were in error in stating that Prof. Peirce was at present engaged in the Keokuk (Ia.) public schools. For more than a year he has been giving his entire attention to his Institute of Penmanship, which has grown far beyond his most sanguine expectations. He reports 54 graduates last year, the most of whom are traveling and meeting with success by following the course of instruction laid down in the Peircean system.

The Programme method is not only excellent for graded schools, but is alike

adapted to schools of every kind. Prof. Peirce is highly commended by the Board of Education of Keokuk for the good results he accomplished in the public schools of that city. In another column may be found an extended explanation of "programmes."

### New Copy-books.

"APPLETON'S STANDARD SYSTEM OF PENMANSHIP."

These books have been prepared by Lyman D. Smith, the well-known penman and teacher. They are of standard merit and worthy the reputation of the author. Mr. Smith has been engaged a long time upon the work, and it is really the product of his sixteen years' practical experience in the school-room as teacher of Penmanship. There are three courses, giving ample grading from the lowest classes of the primary school up to the high-school and commercial college. The "Lead Pencil Course" for beginners is a beautiful language series, containing easy and progressive writing lessons. The child is taught to write in these books by having his writing made a language to him from the very first. He begins with word-building, and proceeds in an easy and natural way to phrase and sentence-building. While he is learning to write letters and words, he is unconsciously learning them as accents of the medium. The child uses a child's vocabulary to express a child's thoughts, and his writing means something to him. This same element of interest in the language is carried all through the different books. The higher numbers of the Short and Grammar Courses contain many fine literary selections.

The graded columns are a very striking feature, and characterize nearly every book of the series. The columns gradually increase in width across the page, and thus afford gradually increasing scope of movement. The author associates the idea of the pencil upon the paper, as they do outside of their copy-books. The language method and the penmanship drill are greatly facilitated by this original arrangement of the column lines. The pupil starts at the left of the page and writes the drill letter in a narrow column; next, he writes a short word, beginning with the same drill letter in a wider column; in the next column he writes a longer word or a short phrase combining the previous combination; and in the widest column, a still longer phrase or sentence. Thus, step by step, in these graded columns, the scope of thought and the scope of movement are gradually developed, while an admirable drill on difficult combinations is given. The author's ideas of movement will be readily endorsed by the great majority of penmen. He gives a "model drill" on the letters for class practice previous to writing the copies, and a variety of carefully selected movement exercises for concert drill.

The treatment of the letters is sylhetical, aiming to impress the letter or unit of form upon the mind of the pupil, and the simple forms of the letters are explained in a simple and natural way. The writing combines grace and strength, and looks like pen-work. The books are gotten up in an unusually attractive style, and the work is in every way well worthy the careful consideration of educators.

### What Young Men and Boys Lack.

The Jersey City Evening Journal of Sept. 15th, says: "The letter of Prof. Gaskill, of the Jersey City Business College, in the editorial column states the truth in relation to the defect in the education of boys and youths who desire situations in business houses. It is not creditable to our schools that so many of the students who have been pupils in them should be so ignorant of the proper use of the English language and of other things which every business man should know. We have daily occasion to notice the defects referred to by Prof. Gaskill. We receive communications from parties supposed to be educated, which

are full of gross errors in orthography, punctuation and grammatical expression, indicating that the educating of the writer was exceedingly defective in the very points where it should have been most thorough and correct."

### The King Club,

and a right royal king it is, comes again from C. W. Boucher, principal of the commercial department of the Northern Indiana Normal School at Valparaiso, Ind. It numbers one hundred and ten. Mr. Boucher says "everybody this way wants the JOURNAL;" we should say "this club makes an aggregate of six hundred and eighty-five names sent by Mr. Boucher within a little more than a year. Had all our friends been equally successful, we should now have several millions of subscribers, but we may have them yet. The thing seems to be catching. Mr. B. is having many rivals, and who knows what the result may be."

Mr. L. E. Kimball, of Lowell, Mass., sends the next largest club, which numbers twenty-four. Lesser ones have been too numerous to mention, but all the senders have our thanks.

### Special Inducement.

To any person receiving a specimen copy of this issue, we offer to mail the remaining two numbers for 1881 and all the numbers for 1882, (in all, fourteen numbers of the paper), and a choice of the four premiums for \$1.00. Give it a trial.

### Clubs.

Now is the time to secure clubs of subscribers for the JOURNAL. See liberal offer in another column.

### 20,000 Copies of the Journal

for September were mailed, and three-fold more subscriptions were received than during any other month since its publication. This, it is indeed, encouraging to its publishers, while it gives renewed assurance to its friends and patrons of continued improvement in its beauty and excellence.

### Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

### Combination Blanks

for spelling, definitions, composition, and penmanship, have lately been prepared by the well-known blank book manufacturers, Daniel Sloss & Co. 121 E. William Street, New York, for utility, convenience, and economy in teaching any of the above-named branches are unequalled by anything of the kind in the market. Send for their descriptive circular and terms.

Extra copies of the JOURNAL will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

Subscriptions to the JOURNAL may date from any time since, and inclusive of, January, 1878. All the back numbers from that date, with the four premiums, will be sent for \$3.00. All the numbers of 1880 and 1881, with either two of the premiums, will be sent for \$1.75; with all of our premiums, for \$2.00.

For 15 cents we will mail a copy of our elegant pen-portrait of President Garfield, surrounded by an highly artistic display of lettering with rustic and floral work. It is a beautiful and attractive picture for framing. Size 13 x 15 or 8 x 10. A copy of each size will be sent for 25 cents. Postage stamps received.

Notice will be given by postal card to subscribers at the expiration of their contracts at which time the paper will, in all cases, be stopped until the subscription is renewed.

### Nerve Tremor as a Means of Identifying Hand-writing.

Within a few years there has been advanced a peculiar theory respecting nerve tremor in hand-writing. It is affirmed that there is in every hand-writing a peculiar, characteristic and unconscious nerve tremor, which is so revealed under a microscopic examination as to absolutely prove or disprove the identity of any writings thus examined and compared, and that in all cases of forged, disguised, simulated or questioned identity of hand-writing this furnishes an infallible test. Lubbed with the importance of this claim, we have, during some months past, devoted considerable time to the microscopic examinations of various hands written with the view, if possible, to satisfy ourselves respecting the value and reliability of this peculiar theory. That there is a certain nervous manifestation in all hand-writing, and that it is different with different persons, is a fact too obvious to be questioned; but that it is of such a nature, and is so manifested at all times and under all circumstances as to furnish any considerable aid, to say nothing of an infallible means of identity in hand-writing, we fail to discover or believe in, and between two pages inserted at the same sitting, with the same pen, same ink, the writer in the same mental and physical condition, there will be found a correspondence between the tremulousness manifested, but let there be a radical change in either mental or physical condition of the writer—a change of impulse and—the correspondence of its manifestation is also changed if not



## Teach Pupils to Write, and Not to Draw, their Lessons.

BY LYMAN D. SMITH.

The practical value of writing is so great as to make it a very important question, how penmanship should be taught in our schools. The youngest pupils should be given this medium as early as possible, that written language may become as natural to them as spoken language. All the pupils in our public schools should be taught to write legibly, fluently and with a fair degree of rapidity, just as they are taught to read distinctly and fluently, and not to draw out words.

The slow and painful drawing of lines in writing should be discouraged. The pupils should learn from the very first write their letters as *wholes*, just as they speak their words as *wholes*. This does not by any means imply that analysis should be discarded. It should be used as a means of criticising the letters. After the pupil has become familiar with the general form of the letter, then take up the letter in detail. Point out the main parts and the lines composing these parts; all this is done for criticism, to educate the eye to the special features of the letter. This is the natural method, synthesis preceding analysis. First make the letter; then analyze it. Aim for the general form every time, and not spell out the lines.

For instance, a pupil has a small *m* to write.

He has three successive waves of motion, made by an upward-rolling movement of the hand, and ending with a final curve to connect with the next letter. This is *m*; these three movements, with the final curve, give this broad idea of the letter.

Do not set the pupil to spelling out or drawing the seven simple lines of the letter, but set him to writing the letter as a whole. After he has written it a few times, call his attention to the three main parts, or waves of the letter.

These should all be uniform. Perhaps some of the pupils have these three waves running in three different directions. What is the cause of it? The straight

lines are not all on main slant as they should be. The letter lacks symmetry. What is the cause of this? The left curves are curved too much; the turns are too broad.

In this way criticism can be brought to bear upon every part of the letter, and it means something to the pupil. He is taught correct enunciation in reading by having his attention called to special errors; and when he corrects his errors, he still aims to speak the whole word as a unit. When he corrects his errors in writing, he should aim to write the whole letter as a unit.

It would not be advisable to give the child for his very first lesson in penmanship a word to write in the same way that you give him a word to read, because it multiplies his difficulties. It is just as easy for a child to read or speak a word as to read or speak a letter. But in writing a word, he must write it letter by letter. Hence, when he begins his regular writing-lesson, apart from the reading, he should be given first the simplest letter in the alphabet; next the letter most similar in form. As soon as he has written these letters a few times singly, he should be taught to combine them; and when he has learned two letters that combine in a word, he should write the word.

Writing letters is the essence of writing. Reading should thus be carried right up to single-letter practice. As soon

as a few words or elements of thought have been learned, he should be allowed to write little phrases made up from his own vocabulary.

The child should not be allowed to forget that writing is the expression of thought. It is not advisable to give him a drill in every letter of the alphabet before letting him write words. The child needs to learn to combine letters as much as to make them. One process is as difficult as the other, and needs as constant practice.

It has been found that too much slate-writing for beginners paves the way for bad penholding and cramped movement, the injurious effects of which are often seen through their entire school course. Many children are thus hindered from becoming fluent, easy writers. It is impossible to acquire ease of movement from slate-practice. Accustom pupils from the first to the use of right materials, and give them little writing-lessons as often as you give them reading-lessons. Do not keep the children drawing letters on their slates during their first years at school, if you would make easy, fluent writers of them. Why make a wrong start in the lowest grades, and allow bad habits

characters is the desired end, and no diversion of effort should be allowed. Practical movement exercises are an educational force in penmanship, and ought to be used in every writing-class.

## How to Teach Writing to Beginners.

ANSWER TO INQUIRY.

C. E. W. of Portland, Oregon asks our opinion of the advisability of teaching very young pupils to write with the finger movement, only; and also asks, "Is it not best to begin right at first? The last question is the more easily answered, requiring but the monosyllable "Yes"; but to decide with certainty what is that right way, demands a long series of experiments and a careful study of the mental and physical characteristics of each individual pupil. And even then it has been seen that the results obtained, and conclusions reached, by different teachers of apparently equal attainments, and qualifications have been as varied and as numerous as the teachers themselves.

For our own part, we believe the finger movement the only practical one for the average pupil, making the first, necessarily

notice: "If any person differs, the columns are equally open to him to say so and tell why." Discussion solicited.

## Recognized Standard.

The author of the *Spencerian* based his style of writing as a medium between the *course round-hand* and the *acute-angular* writing of more than a half century ago, and for many years used the name *semi-angular* to distinguish his conservative style from those from which it was mainly derived. He was wont to speak of the course round-hand as being very legible, yet requiring almost as much skill and time for execution as sign-lettering, hence not adequate to the demands of active business. He characterized the acute-angular style as the opposite extreme; capable of being written with great rapidity, yet fatally wanting in legibility.

Even at the age of sixteen years, young Spencer could write both of these styles with as much perfection as they were capable of being rendered. His success in projecting a style of writing, embracing not only the legibility of the round-hand, but the freedom in execution of the acute-angular, gave the character of writing thoroughly practical and American, upon which so many have founded their methods of teaching and designated their works as systems of writing or penmanship.

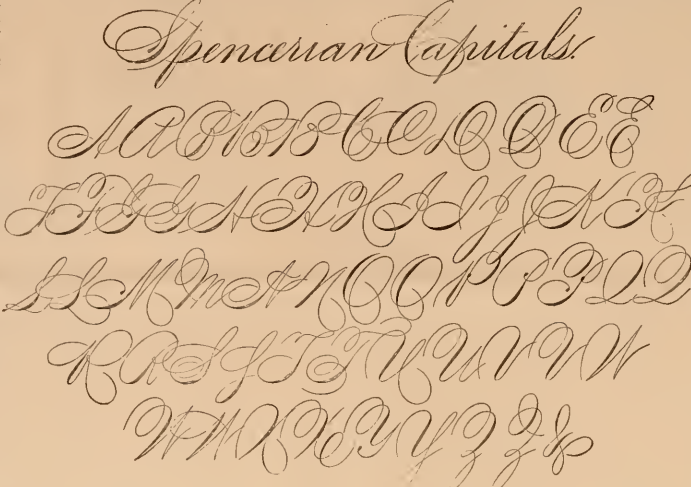
In practical writing, as in all else of world-wide utility, a standard is and must be recognized, to the extent, at least, of nationality. The printing of books and periodicals in foreign languages by the use of the Roman or English style of letters is becoming quite common. Many German, French and Spanish scholars use the American style of writing in their correspondence. The needs of commerce, as well as literature, will lead to the further unity of civilisations in the use of the same form of types in printing, and the same standard of writing with the pen for the embodiment of the various languages used in international communication.

I believe that among the many systems of teaching American chirography, those which are philosophically and practically good, emanating from the brain and hand of penmen who can really use the pen, without borrowing their theory and basis of production almost wholly from the skill of the engraver, will have many friends and remain deservedly popular.

The mastery of the standard style of writing, as recognized throughout the country, places it with in the power of writers to understand, and within a short time produce modifications in capitals and other letters, by which, I may say, a practical and pleasing variety is wrought to meet the different tastes of the many as to simplicity and beauty in the use of letters.

As to systems of teaching writing, it is due to truth to admit that many excellent writers have become so from simply seeing and imitating standard writing, using free movements and proper positions, while others have loaded their minds with the theory, enunciated by systems, and still failed to master the art of writing. In some form of writing I would like to speak of comparative merits of methods of teaching practical writing.

RICHMOND.



The above cut was Photo-engraved from copy prepared by the late J. T. Knapp, of Easton, Pa., and are given as presenting a fine variety for practice by professionals upon whole-arm Capitals.

to be formed, which will require time and effort in the higher grades to overcome and eradicate?

Free-hand exercises should be used as a preparatory drill before writing the regular copies. Five or ten minutes' concert practice on a movement exercise by the class, as an introduction to each writing-lesson, will help to educate the muscles, and to give free and easy motion to the hand and arm. The tendency of condensed writing is to confirm the pupils in the finger movement exclusively, and thus cramp and restrain the muscles of the hand and arm. Let the pupils strike out boldly on these free-hand exercises, and they will gain greater ease and freedom in using the pen.

The time taken from the regular copies will be more than compensated for by the more rapid improvement that will follow from a systematic and daily use of such exercises. From my own practical experience in the public schools for more than fifteen years, I know the importance of giving a good movement drill. It is the only way for pupils to gain that command of hand which is so essential to rapid and easy writing. There, exercises should not be mere flourishes, calculated to draw the pupils' attention from the practical work, but should be made up from the letters. The rapid and easy formation of the written

erade, attempts at imitating any form with pen or pencil, either aided by the eye alone or by tracing forms previously impressed or delineated upon the writing surface. And it seems extremely doubtful if the time allotted to writing, in any school where writing is not a marked specialty, be sufficient to enable the pupil of any age to avail himself of any advantage from either the whole arm, the muscular, or the combined movements. Of course there are a few so clever as to acquire an easy, graceful, free handwriting with little effort, but this signifies little.

It is true that it is next to, if not quite, impossible to give to writing, done with the finger movement, the grace that appears when it is executed with greater freedom; the process is laborious and tiresome, but creeping proceeds walking.

To see a babe vigorously engaged in off-hand flourishing would be a beautiful and inspiring spectacle, in theory, but in practice—they don't do it.

We believe it best to teach one thing at a time, and each thing, as far as possible, in the order of its simplicity—teaching elements instead of letters or words, and form before movement, and the simpler movement before the complex, remembering that the tortoise reached the goal before the hare.

We add a quotation from our standing



## He.

Who wallows up, and on our ears  
Bestows a leet that draws forth tears?  
Our father!

Who bullies us and calls us names?  
Makes life a burden with his games?  
Our brother!

Who takes us home from singing-school,  
And sweetly sings and plays the fool?  
Our cousin!

Who holds our hands in his and kneels  
Until we level his mad appeals?  
Our husband!

Who pays the bills and undergoes  
The discipline that Candle knows?  
Our husband!

Who gives us spinners good advice  
And takes us out and are so nice?  
Our brothers!

Who, all in all, are none too good  
For human nature's daily food?  
The men God bless them!  
—Kate Field.

## A Story of Steel Pens.

Few persons who use steel pens on which is stamped "Gillott," have any idea of the story of suffering, of untimely pluck and persistence, which belongs to the plining of that name on this article.

A long depression in trade in England, three thousands of Sheffield mechanics out of employment, among them Joseph Gillott, then twenty-one years of age.

He left the city with but a shilling in his pocket. Reaching Birmingham, he went into an inn and sat down upon a wooden stool in the taproom. His last penny was spent for a bowl. He was weak, hungry and ill. He had not a friend in Birmingham, and there was little chance that he would find work.

In his despondency he was tempted to give up and turn beggar or tramp. Then a sudden fiery energy seized him. He brought his fist down on the table, declaring to himself that he would try and bring in God, come what would. He found work that day in making belt buckles, which were then fashionable.

As soon as he had saved a pound or two he hired a garret in Broad street, and there carried on for himself, bringing his taste and knowledge of tools into constant use, even when working at hand-made goods. This was the secret of his later success. Other workmen depended on passively in the old arts. He was wide awake, eager to improve his work or to shorten the way of working.

He fell in love with a pretty and sensible girl named Mitchell, who, with her brothers, was making steel pens. Each pen was then clipped, punched and polished by hand, and pens were sold consequently at enormously high prices. Gillott at once brought his skill in tools to bear on the matter, and soon invented a machine which turned the points out by thousands, in the time that a man would require to make one. He married Miss Mitchell, and they carried on the manufacture together for years.

On the morning of his marriage the industrious young workman made a gross of pens and sold them for \$30 to pay the wedding fees. In his old age, having then reaped an enormous fortune by his shrewdness, honesty and industry, Mr. Gillott went again to the old inn, bought the settle, and had the square on which he sat sawed out and made into a chair, which he left as an heirloom to his family, to reveal to them the secret of his success.—*Princher's Gazette.*

When President Garfield was a young professor, he wrote these lines in a young girl's album:

If the treasures of ocean were laid at my feet,  
And its depths were all rolled of its coral  
and pearl,  
And the diamonds were brought from the  
mountain's retreat,  
And with them were placed all the wealth of  
the world,  
Not silver nor gold, nor the spoils of the sea,  
Nor the garlands of fame that the world can  
bestow,  
But a purest heart that from sin is made free,  
I would ask, for thy love, for thy journey  
below.  
—A. A. GARFIELD.  
*Huron, Jan. 28th, 1857.*

## Writing Executed with the Toes.

In Bonnell's Museum, corner of Broadway and 9th street, this city, is a young man by name of Charles B. Tripp, who was born without hands or arms; he is twenty-six years old, and otherwise than the absence of arms and hands, is of fine perfect physical appearance. Mr. Tripp seems to have brought his feet and legs in very successful use as substitute for the missing hands and arms; with them he dresses and feeds himself, makes his own toilet out to shaving; he sews, writes, uses the scissors and knife with the usual ease and dexterity of persons having hands and arms. On this page we publish a photo-engraved fac-simile of Mr. Tripp's card and a specimen of penmanship executed with his toes in our presence. Mr. Tripp writes a hand—we should say, a foot—much, for ease and accuracy, will compare favorably with the average hand-writing. His accomplishments show what practice under the greatest of difficulties can do.



## A Proud Distinction.

There is a prominent member of the St. Louis bar, not only learned in the law, but noted for his peculiar chirography. Especially is his signature remarkable. Yesterday he had occasion to sign a document in the Circuit Court, and one of the deputy clerks, who is so slouch himself with a pen, looking at the signature with admiration and envy, said to the signer, under an ebullition of enthusiasm, "I would give \$5 if I could write that signature. It looks for all the world like a cobweb. In fact, it is an improvement on a cobweb. It would just make a spider drunk to attempt to imitate it!" The lawyer smiled a proud smile of satisfaction at the compliment to his penmanship and said it was the result of years of practice.—*St. Louis Republic.*

## Complimentary to the Journal.

MIAMI COMMERCIAL JOURNAL,  
Duyton, O., Sept. 25th, 1881.

Prof. D. T. AMES.

Dear Sir: For the inclosed 50 cents please send me a few extra copies of the September number of the JOURNAL containing Gen. Garfield's address to the students of the Spencer College. It is a most valuable argument for my profession, and I thank you for publishing it. Also, allow me to congratulate you on the highly interesting journal you are furnishing us. Count me a life-long subscriber.

Respectfully yours, A. D. WILT.

CADY & WALWORTH'S BUSINESS  
COLLEGE & PHOTODUPLICATION  
STUTTGART, Germany.

Editor of THE PENMAN'S JOURNAL.  
Sir: I am glad that you published the late President Garfield's address on the "Elements of Success," which appeared in the September number; and this for other reasons than that, it commends a class of schools in which I am interested.

First. In common with all educators I am pleased to see any expression from an earnest man, who has won a hard earned success, directed to the young who are trying to work out for themselves an honorable career.

Second. Mr. Garfield was in position to know whereof he spoke when commending business education. He was well acquainted with the elder Spencer, and several, possi-

bly all of his sons. He was a caller at the home of Mr. H. C. Spencer, in Washington, before whose college he spoke, and knew both Mr. and Mrs. Spencer intimately. He had the opportunity to know that Mr. Spencer's college is a representative of the better class of commercial schools. Therefore, he addressed himself to commercial students at large—to those who are trying to adjust themselves to the necessities of a commercial age, and especially to those whose lot is cast in this land of trade and commerce.

Your paper, circulating, as it does, largely among the young, will be made doubly valuable if you can occasionally find space for the best thoughts of those who have reached any degree of eminence outside of your speciality, penmanship.

Truly yours,

C. E. CADY.

"The Penman's Journal" is an elaborate and handsome publication, which all who are interested in the improvement of the now indispensable science of penmanship would do well to procure. It is issued monthly, at one dollar per annum, by the well-known artist, penman and expert, Mr. D. T. AMES, of 205 Broadway, N. Y. By his kind permission, we are able to present an extract from an article recently prepared for his paper upon the subject of "Bad Writing: its Cause, Effect, and Correction." In the hope that it may prove useful to many telegraphers, and aid in protecting the telegraph service against that fruitful source of errors which are charged to the telegraph—careless and illegible handwriting.—*Journal of the Telegraph.*

From L. P. HUBBARD, Financial Agent,  
American Seamen's Friend Society, New  
York, Sept. 20th, 1881.

D. T. AMES, Esq.

Dear Sir: Thanks for the leading article in your JOURNAL for this month. I have been secretary of the New England Society in the city of New York, and other institutions, for more than half a century; yet I find I have much to learn, and have received many valuable hints from the perusal of THE PENMAN'S JOURNAL. I shall look for the October number with admiring interest. Very truly yours,

L. P. HUBBARD.

MEPSA, N. Y., Sept. 22, 1881.

FRIEND AMES:

The last number of the JOURNAL sparkles with gems.

The article "Bad Writing" should be studied by all our public school teachers. It is a practical illustration of a unique and remarkable character from a valuable source of the defects of teaching this branch, and is the best possible answer to those who would teach writing without analysis.

The address "Elements of Success" ought to be read from the rostrum of every educational institution in the country, and listened to by every pupil from the primary school to the college graduate; and, although written a dozen years ago, before its distinguished and lamented author had reached the zenith of his fame, it will ever live an enduring legacy to the youth of his country.

There are other articles which, in a less brilliant number, would shine, of which I may say something hereafter.

I congratulate you most heartily on your success in the direction, which, I believe, is your highest ambition, viz.: to publish a penman's paper on a higher plane than the mere interest or amusement of the writing master, and to treat penmanship in such a way that the columns of the JOURNAL will be as eagerly read by professional, educational, and business men, as they are and always have been, by professional penmen.

The success already attained takes from the JOURNAL its ephemeral character, and places it among works of permanent value to be read, studied, and referred to hereafter. Long live the JOURNAL!

Yours truly, GEO. H. SHATTUCK.

The Penman's Art Journal has, with the September number, nearly reached the close of its fifth volume, and it can, we believe, justly claim to have "attained a degree of patronage and favor reached by few class papers, and never approximated by any other of its class." Although a penman's Art Journal in the full sense of the term, the editors wisely devote a large share of their attention to ordinary pen-work, and the learner will find, even in its first page, elaborate instructions in the rudiments, with engraved lessons, to aid him in forming correct habits and attaining the best methods of penmanship. On the other hand, bad writing, its cause, effect, and correction, is explained. Altogether, a better paper for teachers and writing-classes could hardly be arranged. The teacher has here the advice of masters in the art, from all parts of the country, and the learner is brought from the formation of simple lines to the highest grades of artistic pen-work. The Penman's Art Journal is published monthly at 205 Broadway, New York. \$1 a year.—*Notre Dame, (Ind.), Scholastic.*

CRITTENDEN COMMERCIAL COLLEGE,  
1131 Chestnut St., Phila., Sept. 30, 1881.  
Daniel T. Ames Esq.,

Dear Sir:—Your illustrations of indistinct writing are very good and will be a great stimulus to improvement. Thinking that you might not object to others, I send the following:

A case was brought to me for my opinion as to whether something like two was ten or two. An order had been sent by telegraph for a number of barrels of oil, and the operator had written the number so indistinctly that it had been taken differently from what was intended, and one party had lost the profit on eight hundred barrels, for which he claimed damages from the telegraph company.

At another time we received notice from a bank that our account was overdrawn. Upon examination it was found that the ledger clerk had written our name in the Deposit-book as Crittenden & Co., running the latter part of the name down very slightly, and had not noted the deposit we had last made to the credit of Cha's Henderson & Co., instead of to us.

You perhaps have read of the young man in India who wrote to the friend, thanking him for favors received, and saying that he intended soon to send an equivalent, but the writing was so bad that the friend read elephant instead, and went to a great deal of trouble to prepare a large house for the unwieldy pet.

An amateur in Zoology wrote to Africa for two monkeys, but the word two was he wrote it resembled the figures one hundred so much, that the liberal and singularly correct anatomist the amateur by informing him that eight monkeys had been shipped as per bill of lading inclosed, and that his correspondent hoped to be able to execute the rest of the order in time for the next vessel.

Some time since, a loving fish-wife was thrown into a distressful predicament, on receipt of a letter from her absent husband, who, after stating the cause of his detention from home, wrote at the conclusion of his billet-doux what his wife spelled out to be, "I am so more." As her neighbors, seven or eight all husbands and brothers who were with her husband, when they heard the widow's lamentations and paroxysms of sorrow as she looked on her eleven now fatherless infants, they naturally concluded that all on board had suffered by the treacherous sea in the same way, and they, too, lifted up their voices, and the corners of their aprons, and made the air resound with their wailing, until one of their better educated townsmen, who had been alarmed by their cries, hastened to the spot, and, silencing their wailing by reading the conclusion of the letter correctly, which was, "I add no more."

It matters little whether the mistake occurs through inability to write plainly or



through sheer carelessness, the result is often injuries, and if all the consequences of indolent writing could be collected into one statement it would be appalling.

With many kind wishes for the prosperity of your very excellent paper, and for which I may greatly lessen the number of poor writers, I am, very truly, yours,

JNO. GROENBECK.



#### Editors Journal:

Will you kindly answer the following questions and any others that you may be pleased to make in regard to the subject:

First, it is proper to hold the cards in position or proper place, with the fingers of the left hand, as in common writing; and also, whether card-writers, as a general rule, use a pencil to line them, and afterward erase the marks?

I have found it very difficult to write on narrow cards by keeping them in place with my left hand, it being always in the way. I have no doubt but there are many more of your numerous readers, like myself, that would be glad if you would offer some advice in regard to the matter, and so doing you will greatly oblige your subscriber and well-wisher.

JAMES DOWLEY.

Answer.—We believe that all really accomplished card-writers hold the card in position with the left hand, and that no extended writer would or should line a card with a pencil. Practice will enable one to write sufficiently straight across the card, and with much greater freedom and ease than if following a ruled line, and, besides, it is impossible to remove a pencil line so that no traces of it will remain or show no abrasion of the surface of the card.

We have known card-writers to make use of a fine hair attached at each end to a piece of card-board with sealing wax or by a piece of gummed paper, and by slipping the card under the hair they have a perfect guide line that interferes only with the lower extended letters; these may be made by affixing the pen or by adding after the line has been written. This arrangement does possibly well for writers using a finger movement, but, of course, would not do for the arm or muscular movement.



A beautifully written letter comes from J. W. Titcomb, Hartford, Conn.

M. C. Clark, of Washington, D. C., writes an elegant letter.

J. D. Briant, Honna, La., sends a very creditable specimen of dispena letters displayed.

M. B. Moon, Morgon, Ky., writes a handsome letter in which he includes several fine specimens of tuncy and plain cards.

M. J. Hook, of the Orchard City (Burlington, Iowa) Business College, includes several creditable specimens of flourished birds and scrolls.

J. W. Kent, Scranton, Pa., writes a very handsome letter, in which he includes two tastefully arranged and skillfully executed specimens of flourishing.

Several elegant specimens of card writing come from E. M. Huntzinger, teacher of writing at the Providence (R. I.) Bryant & Stratton Business College.

A E Dwyer, postman, at the North-western Normal School at Ada, O., sends a gracefully written letter, in which he includes a superior specimen of off-hand flourishing.

O. J. Crompton, who has just completed a course of writing under the tuition of J. W. Michael, at Delaware, Ind., sends a creditable specimen of flourishing and card writing.

F. H. Madden, teacher of writing at Johnson's Commercial College, St. Louis, Mo., sends gracefully executed specimens of flourished birds, and several superior specimens of practical writing.



R. H. Marving is teaching large writing classes at Bonacker, Ind.

M. D. Winger is teaching writing classes at March Chank, Pa.

A. J. Mitchell, teacher of writing at Springfield, Ill., favored us with a call a few days since.

H. J. Williamson is instructing classes in writing at Richmond, Va. He is an accomplished writer.

J. W. Pilcher, formerly of Valparaiso, Ind., is conducting the commercial department at the University of Des Moines, Iowa.

E. C. A. Becker, formerly of Rockford, Ill., is conducting Helman's Business College at Potsville, Pa.

T. H. McCool, 1029 Arch street, Philadelphia, Pa., is an artist penman of rising notoriety.

J. R. Goodier has opened a Business College at Pontiac, Mich. Mr. Goodier is a highly accomplished penman.

E. K. Bryan, for many years principal of the Columbus (Ohio) Business College, is about to issue a work upon book-keeping.

The New England Card Co., at Wamsasset, R. I., announces a largely increased card stock. Card writers will do well to correspond with them.

L. S. Preston is teaching large classes at Middleton, N. Y. He is highly commended by the school superintendent of that city for the work he has done in the public schools.

C. H. Reynolds is teaching penmanship at Sault's Commercial College & Literary Institute, New Orleans, La. He has our thanks for a fine club of subscribers from that institution.

Prof. W. P. Casper, of Kingsville, Ohio, and one of the veteran "knights of the quill" promises to elong to favor the readers of the JOURNAL with a contribution from his pen.

T. M. Harbott and E. K. Isaacs have recently opened a Business College at New Castle, Ind. Mr. Isaacs is a superior writer, judging from the style of his communications with the JOURNAL.

Rev. Adlai Albro, who has, during some time past, had charge of the Massena Business College, at Fort Wayne, has recently taken leave of the commercial department at the Greenwich (R. I.) Academy.

A. A. Clark is special teacher of book-keeping, and penmanship (as was announced in our last issue), in the city schools of Cleveland, Ohio. It is no fault of his skill as a penman that he is not teaching writing.

We were lately honored with a call from Archibald McLees, the well-known engraver of Spencerian writing, and author of "McLees' Alphabets." Mr. McLees is probably the most skilled engraver of fine script-writing in this country, if not in the world.

The Knoxville (Tenn.) Daily Tribune pays a high compliment to the Knoxville Business College, conducted by Frank Goodman, Frank is a live young man, and is credited by the Tribune with conducting several of the best and most flourishing Business Colleges in the South.

J. C. Miller, teacher of penmanship at Allen's Business College, Mansfield, Pa., is a very skillful penman, and is paid a deservedly high compliment by Frank Goodman, Frank is a live young man, and is credited by the Tribune with conducting several of the best and most flourishing Business Colleges in the South.

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The Bryant, Stratton & Sadler's Business College, Baltimore, Md., held its seventeenth anniversary exercises at the Academy of Music on September 17th, which was a brilliant and interesting occasion. Addresses were made by the mayor, and other celebrated speakers. The occasion was followed by excellent music from the Independent Blue's Band.

#### Educational Notes.

[Communications to this Department may be addressed to B. F. KELLEY, 305 Broadway, New York. Brief educational items solicited.]

"A complete education fits a man to perform justly, skillfully and magnanimously, all the offices of peace and war."—Milton.

St. Louis need for school purposes, during the past year, \$30,852.23.

The State University of Wisconsin expended, for instruction and other current expenses, \$77,087.

Four thousand three hundred and seventy-three women are employed teaching needlework in the schools of Switzerland.

The University of Berlin has 215 professors, and during the past academic year 5,027 persons attended their lectures.

The U. S. census of the year 1880, estimated the population of the United States, according to the English estimate, is 32,600,000. M. Poitevin, of France places it at 31,940,270.

The Bureau of Education at Washington has published a pamphlet, "The relation of education to industry and technical training in American schools," and another on the spelling-reform.

Women are admitted to nine of the Italian universities, and at Naples University one lady studies medicine, another pursues the sciences, and still another devotes her time to philosophy.

The following is a very good example for lovers of mathematics, as well as lovers of truth; perhaps, also, for lovers of prohibition.

A tells the truth three times in five. B four times in seven, and C five times in nine. If A says that B says that C says that C will vote for prohibition, what say the probabilities about C's voting?—*American Educator.*

The Government of Liberia has given 200 acres of land for the foundation of a seminary for the education of young girls. Miss Maggie Scott has gone thither to commence the work. She carries with her \$20,000, a commercial, annual, and a charter from the State of Maryland; also, an annual endowment of \$5,000.

There are 111,387 illiterate persons in Maryland. Of these, some 90,172 are colored. The State has 2,020 elementary schools, and 320 schools for colored children; these schools are conducted by 2,592 white teachers and 350 colored ones. The average salary paid is \$43.92, and the average number of months during which the teachers are employed is 112. In the past year 122,692 white pupils and 26,533 colored ones were in attendance. The total receipts from all sources were \$1,379,500.70, and the expenditures were \$1,284,416.90.—*N. Y. Tribune.*

ALPHABETS.—The Swedish-Italian alphabet has twelve letters; the Burmese, nineteen; the Italian, twenty; the Bengalese, twenty-one; the Hebrew, Syrian, Chaldean, and Samaritan, twenty-two each; the French, twenty-three; the Greek, twenty-four; the Latin, twenty-five; the German, twenty-six; the English, twenty-eight; the Spanish, twenty-seven; the Arabic, twenty-eight; the Persian, thirty-two; the Russian, forty-one; the Sanskrit, fifty; the Ethiopic, two-hundred-and-two.

The changes for retention test the order of a schoolroom. If they are made quickly and quietly, each one setting as though he knew what he was to do, and doing it with self-reliance; if books and slates are handled without noise; if there are no collisions in aisles and passages and doorways; and, above all, if the teacher in her place controls all movements by a look, a word, a sign, and a word, you may be assured that that is a well-organized and orderly school.—*American Educator.*

President Garfield at four years of age received at the common district school the prize of a New Testament, as the best reader in the primary class. At eight he had read all the books in the humble log farmhouse, and began to borrow from the neighbors, such works as *Robinson Crusoe*, *Joseph's History* and *David of the Jews*, *Polk's Course of Time*, and others. These were read and re-read by him, until he could recite whole chapters from memory. He was equally master of arithmetic and the earlier steps of a course in English Grammar.—*Primary Teacher.*

#### EDUCATIONAL FANCIES.

It was a schoolmaster who wrote "The Vacant Chair," soon after a boy left a bent pin in it.—*Chas. Sat. Night.*

Little fishes get into trouble when they play hooky. They should never run away from their school.

"Which of those two professors do you like best, John?" "Well, when I'm with either of them, I like the other best."

*Prof. of English Grammar:* "Now, then, what is the gender of eggs?" *Student:* "Please, sir, you can't tell it's hatched."

*Butler's Analogy—Prof.:* "Mr. T—, you may pass on to the 'Future Life.'" *Mr. T—:* "Not prepared."—*Ex.*

*Party (who had been to a lecture on astronomy and a little supper afterwards):* "Gail-loch's perfl'ry right—l'it' earth, doh move!"—*London Punch.*

A college student, in rendering to his father an account of his term-exercises, inserted: "To charity, thirty dollars." His father wrote back: "I fear charity costs a multitude of sins."

It was an Albany schoolboy who, believing in "salubrious as fire as the genius of our country translated *de frum frum* fire," the fact is, woman is a duck.

"What is conscience?" asked a schoolmaster of his class. "An inward monitor," replied a bright little fellow. "And what's a monitor?" "One of the iron-clads."

*Prof. (in Intellectual Philosophy):* "Mr. H—, if I were to say that snow is not black, what would you infer?" *Mr. H—:* "I should infer that snow is black."—*Ex.*

A teacher, who in a fit of vexation called her pupils a set of young adders, on being reproved for her language, explained by saying she was speaking to those just commencing arithmetic.

A small child being asked by a Sunday-school teacher: "What did the Israelites do after they crossed the Red Sea?" he replied: "I don't know, ma'm, but I guess they dried themselves."

A very solemn! Teacher with reading-class. Boy (reading): "And as she sailed down the river—" *Teacher:* "Why are ships called that?" *Boy* (precipitously alive to the responsibilities of his sex): "Because they need men to manage them."

A professor lecturing on English Industries to a class of juveniles, informed them that it took seven men and a boy to make a pin. "I expect," said a little fellow, "that it's the seven that made that pin, and they used the boy to stick it into to see if it's sharp enough."

Professor Hurley alludes to a corollational dilettanteism oxegen, with a monotonous corollia and a central punctuation; but he doesn't say whether his life is fatal or not. It will probably travel with Barnum's next season, and have its name on a six-sheet poster.—*Norristown Herald.*

Some students in a Maine university were scolding the janitor for remissness, and assured him that if he did not mend his ways he would have to be laid. "And what will you do then?" said they. With a chuckle, the janitor replied: "Well, *stet*, students, same as I do here, I expect."—*Ex.*

*Teacher:* "Now, Mary, say his name I were to shoot at a tree with five birds in it, and kill three, how many would be left?" *Mary:* "Three ma'm." *Teacher:* "No; two would be left." "No, there wouldn't, though. The three that would be left and the other two would be fled away."

"The boy at the head of the class will state what were the Dark Ages of the world," Boy ventures. Next, Master Higgins, can you tell me, what the Dark Ages were?" "I guess they were the ages before spectacles were invented."

The St. Louis *Union Democrat* reports that six out of eight Kansas schoolma'ns couldn't spell "lucrative" right. Very likely. In the vocabulary of the schoolma'ns of the United States there is no such word as lucrative.—*Albany Journal.*

*Small Boy:* "Why does a duck put his head under water?" *Student:* "Why does it?" "For divers reasons." *Boy:* "Why does he go and lay?" *Student:* "For sun dry reasons."

Boy, perplexed: "Why did you say a duck puts his head under water?" *Student:* "And why?" "To liquitate its bill." *Boy:* "I don't think it's as good as you make a run on the bank."—*American Educator.*















# THE Penmanship Journal DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

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D. T. AMES, Editor and Proprietor.  
B. F. KELLEY, Associate Editor.

NEW YORK, NOVEMBER, 1881.

VOL. V.—No. 11.

Readers on Business Cards, or requests of those out-  
in, will be received for insertion in this column.

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## Lesson in Practical Writing. No. XV.



BY D. T. AMES.

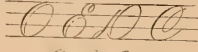


A number of our class inquires if we would, in business and epistolary writing, limit ourselves exclusively to a single form for each and every capital letter? We would, only so far as forms may be varied to suit special combinations and where substantially the same forms may be used for more than one purpose, as, for instance, the small letters a, c, m, n, etc., may be enlarged to a proper scale and used for capitals; our reason for advocating single and simple types of letters is to avoid the greater liability of acquiring and exercising with facility the skill necessary for making so great a number and variety of forms; but the same practice and skill that makes a good and graceful small, will make it enlarged, and so with other letters aforementioned, no additional knowledge of form, or skill in execution, is required, hence such forms may be used in a manner to suit the taste and convenience of the writer.

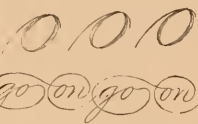
It is, of course, understood that when we advocate single and simple forms, we refer only to business, or what we term practical writing, as distinguished from professional

or artistic writing; in the latter a writer may, with propriety, employ forms for letters and combinations as varied and complicated as his knowledge of form and command of hand will admit, not losing sight of their legibility and fitness for the occasion.

The capitals for the present lesson are the E and D. The E begins with a small inerval oval at the top; in business practice it is often initiated with a dot, which is not objectional. The two parts should be joined by a small loop one-third the distance from the top, thus dividing the letter so that one part shall be above and two below the connecting loop. The body, or direct oval, should be a perfect O, except in the upper part where the line is elevated to form a portion of the loop. Of the D we give two types, the one which has been adopted as a standard by the Spencerian authors, also substantially the same in the Payson & Dutton systems. This has the body of the letter to the right of the stem; while we are not disposed to seriously call in question the wisdom of introducing this as a standard form of the D, yet we much prefer and always practice in business writing the other form, as it seems to us, to be made upon a much easier and more simple movement, and is not so wide a departure from the former standard type of that letter. Arguments may be advanced in favor of both of these types. Both of these are unusually modified in business practice by finishing the body of the D with a loop at the top instead of returning to the base line so as to complete an oval. The choice of these forms must be determined by the taste and former training of the writers.



We again urge upon our readers the great importance of practicing for movement, both of the fore and whole-arm, and repeat for that purpose the following exercises which may be practiced upon both of these movements:



After which, the following may be practical as the regular copy for the lesson:



Remember that to succeed, study must attend your practice.

## Writing as an Accomplishment.

BY MADGE MAPLE.

If we take the term "accomplishment" in the sense of an art, or an achievement, which is designed in its exercise to reflect credit upon ourselves, and work through its

influence for the refinement and elevation of mankind, probably there is no other accomplishment so charged with far-reaching and ever-extending power as the accomplishment of finished writing. We mean by this, not penmanship solely, but the science of writing through all its branches. We begin with penmanship and diverge. Or we take penmanship for the foundation and build upward.

We take the little child and train his eye to the sense of fine forms, and his hand to the creation of them. We show him that such and such characters represent such and such sounds. We combine the characters to represent combined sounds, and from the symbols of sounds both separate and combined we advance to the symbols of complete ideas.

Letters, words, sentences—this is the method of advancement and from the complete sentence with its full play, we go onward to a succession of sentences with their growth of thoughts and their progression of ever-widening and never-ending ideas.

As the learner advances step by step in the science of "form" alone, his mind widens and expands under the experience of defeat and triumph, and is the better fitted for the deeper tillage of thought—when thought with the undying soul shall assert her sway and bid all sciences hush beneath her scepter, and work her bidding as faithful servants before a kingly master.

Then to the front of all sciences steps the science of writing. As an evidence of grace, learning and wisdom, it can speak in distant lands without our presence, and lead all sister sciences in the expression of the intangible essence of spirit, which painting or sculpture cannot compass, and which, over countless leagues of space, the soul of music is powerless to articulate.

As we mount through the gradations of growth in writing, the soul climbs higher step by step. We do not stop at form—even the perfection of form. We take the science of form and master it, and make it do our bidding. We step out from ourselves to speak ourselves, and make form serve our purpose. It becomes to us a gift of oration that can be heard around the world. And in being heard around the world, we are judged around the world, when even the tongue is mute; and the world forms its estimation of us by our mastery of this accomplishment. Thought lives and breathes and speaks through this one art.

Music may woo and win with never-dying thrill the present soul that has hung upon its melody. In memory of the appreciative hearer it may live while life shall last.

Painting, within the limits of the scenery, may bid the memory without the author's presence, and stamp the impress of its power upon the refined soul to live and never die. But the scene, although pregnant with many suggestions, can have no power to grasp the illimitable which extends beyond itself.

Sculpture, like painting, within certain limits may speak without the author's presence, and stand in sacred reverence as

the voice of the immortal. But painting and sculpture both are bounded by conditions. As an accomplishment, neither is invested with the power to reach all hearts, and speak to all lives, as the science which gives expression to thought. By the term thought in this place, we mean the upspringing of ideas bearing upon the past, present, or future of each of us as individuals, and all of us in our relations to one another, to earth, to time, to eternity and to God.

These are the ideas that connect us heart to heart, and as we can best express them in vocal or written word do we measure the night of our influence over others, and will be measured the radius of our influence by others who come within the circle of our sway.

The very beatings of the heart may throb in words, be they spoken or written. By means of the written word, the heart-throbs may be felt around the world.

Feeling, through all its shades, may speak around the world through the perfect mastery of this art. According to the grade of skill in it, is the measure of its power

It is not bound, not chained, not shamed down to mechanism and its laws, but it grasps all laws of mechanism in its perfection, and leaps outward and onward into God's freedom, and breathes but his free air, and speaks but his free thoughts.

It is a part of his eternal voice, and will reverberate forever. To make it speak in homage of the Eternal, in service of the Eternal, and to the glory of the Eternal, is to advance in the direction of its mastery. To make progress toward its mastery is to advance in grace, growth and the evidences of intellectual and spiritual attainments.

Its swells and eulenges in the expression of feeling, are but another name for music.

Its tints, and glows, and shadings of fine thought are but another form for painting.

Its boldness of conception, its delicacy of manipulation, its carvings, its chiseling, its fineness of fine soul-touch, are but another name for sculpture.

Its broad planning, firm up-building, patient finishing and final adorning, are but another name for architecture.

The spirit that leaps and bounds through all and flashes at its bidding—leaps, bounds and flashes forth by laws which are but another name for electricity.

The universe of countless worlds beams and sheds its immeasurable radiance through it. The science which governs each in its relations to all others, and all in their varied and connected relations is but another name for the grand relations and connections and radiations of the universe of thought, capable of being expressed in writing.

The science of writing includes all other sciences. It grasps from each the grace, might, model or material necessary to the perfection of fine soul-touch, and combines them, and binds it fast. It takes the forces, the models and materials and combines them into the expression which is to live. There is a soul beneath it—a ruling spirit. There is a life in it as well as a name.

Mechanism is the material part of it—



The weary plowman plods his homeward way  
The plowman, weary, plods his homeward way  
His homeward way the weary plowman plods  
His homeward way the weary plowman plods  
His homeward way the weary plowman plods  
The plowman, weary, homeward plods his way  
The plowman, weary, homeward plods his way  
He says the weary plowman homeward plods his way  
He says the plowman homeward, plods his weary way  
His homeward, weary way the plowman plods his way  
Weary the plowman homeward plods his way  
Homeward, his weary way the plowman plods his way  
Homeward, his weary way the plowman plods his way  
Homeward, his weary way the plowman plods his way  
His weary way the plowman homeward plods his way  
His weary way the homeward plowman plods his way  
Homeward the weary, weary plowman plods his way  
Homeward the weary, weary plowman plods his way  
The plowman, weary, his homeward plods his way  
The plowman plods his homeward weary way  
Weary the plowman his weary homeward plods his way  
Weary the plowman his weary homeward plods his way



## Essay of S's.

Such strange sorts of souls are on the sphere!  
Some racial, some silent, some stern and severe.  
Some smiling so sweetly, some sober and staid,  
Some busy in the machine, and some in the shade.  
Some stopping, some straight, some slender, some stout,  
Some starving in silence, some sipping with shout.  
Some suffering and sick, some sturdy and strong,  
Some sorry and scolding, some shiftless, some song.  
Some sunny and scolding, some shiftless, some shrewd,  
Some sincere and steadfast, valiant, valiant, and proud.  
The stylish, the simple, the slow, the sedate,  
Speculators and schemers and statesmen in state.  
The sculptor and salesman, the savage, the sage,  
The saint and the sinner, the speaker on stage.  
Some smokers, some sweaters, some sailors at sea,  
The spender of scandal, smooth slender she.  
Some seamstresses, some at the spindle and spool,  
Some scribes and stewards, and scholars at school.  
Some scribes and surgeons, and shepherds of sheep,  
Some surveyors, some shoemakers, and sluggards in sleep.  
Some slaves and some soldiers, some sounders and some scamps,  
Some scribbles of sinners for sake of the stumps.

—National Reprint.

Superior instruction can now be secured by a number of teachers in our principal cities, and so thorough and comprehensive is this instruction that faithful pupils can, in a few terms, accomplish more in the way of improving their penmanship, than a hundred years ago they could in ten times the number of terms.

While good penmanship is a thoroughly practical accomplishment, we nevertheless frequently meet with those who lay too much stress upon this study, and sometimes slight other important branches.

We would by no means discourage the young enthusiast in this fine art, if he aspires only to the position of a private writing teacher, or wishes penmanship merely as an accomplishment; but if he aims at becoming a commercial teacher, it is very desirable that he be competent to teach Commercial Law, Arithmetic, Book-keeping, and Business Letter Writing. In many of our best commercial schools, with penmanship alone, he is unfitted for teaching, since many college proprietors employ only such men as are able to teach the above named branches.

It is an important fact that the pupils should be started aright in Book-keeping

## How to Gain Speed in Writing.

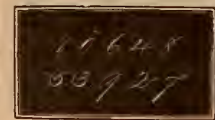
By C. H. PRINCE, Keokuk, Ia.

The desideratum in this department of education needs no argument from me to substantiate any claims. The truth stares us boldly in the face and demands something in keeping with this age of steam. Rapidity is one element of controlling power, without which we would be at a loss to know the best results that are within our grasp. We investigate all mechanics, and even the movement of the busy world, and find that speed constitutes one grand part. From every quarter and in all departments of business the questions "how quickly," "how soon," "when," etc. constitute an all-absorbing problem.

No less do we find it in our own little world, where so many words per minute, or so many pages per day submit itself for our computation.

As with machinery in its producing power, so with man in his ability to meet the demands of the times. Competition is so great that those seeking employment must bear in mind that they are chosen from

1. Let the form of each figure be taken singly in order of simplicity,



and thoroughly established.

2. Speed—taken singly. Be very careful not to go any faster than the work can be done well. Practice at least half an hour each day, and it will not be long until a perceptible gain has been made.

3. Speed—in mixed figures; i. e., changing from one to another. This is quite difficult to accomplish, and will bear the same practice that rapidly in addition demands.

4. Spacing and general arrangement.

5. Habit established. Practice patiently and earnestly until a poor figure is an exception not the rule.

Thus it will be found that a power has been gained that nothing else can give so soon, and the transition to speed in writing will become an easy matter.



*Unmeasurable Time  
From Spirit of the Glass and by the what power  
Can stay him in his silent course or melt  
His iron heart to pity? Or still on  
His paces and forward dash. Still all politics and passions melt  
And the mighty winds that show his path  
To sit and muse like other conquerors  
Upon the fearful sun he has wrought*

The above cut is photo-engraved from pen and ink copy executed at the office of the JOURNAL.

## What He Should Be.

By E. M. HUNTSINGER, Poughkeepsie, R. I.

There never was a period when there were so many professional penmen of such matchless skill, and so many good business writers as at the present time. Why this gigantic stride forward in this beautiful and useful study? For the simple reason that teachers, amateurs, and admirers of penmanship follow out the great truth that "System reigns in every department of successful art as well as of nature." It is the secret of success everywhere else, and it would seem absurd that teaching should form any exception; indeed, the necessity seems greater here, in proportion to the greatness of the duties and responsibilities.

The grand principle followed out by many, is, that a person succeeds best in his pursuit, of whatever character it may be, who attaches the greatest importance thereto; and his success, other things being equal, is generally measured by his devotion, and the high estimation in which he holds his services.

as well as penmanship, having placed before them such a model of arrangement, style and explanation, that it will be riveted upon their minds so that they can never forget it, and, consequently, can always be guided thereby. The pupil being thus started in his Day-book, with a model of usefulness, accuracy and arrangement, all the remaining books should be opened for him with the same care and perfection.

The Ledger, which is the summary of all accounts, and the book in which the teacher's skill will have full play, should surpass all preceding books in detail and point of explanation.

The ruling, which forms so unimportant feature in a neatly kept set of books, should be accurate and light; not at any time to be heavier than the original ruling of the book.

Finally, the teacher of penmanship should be the teacher of book-keeping and kindred branches, and if he possesses energy and is a good disciplinarian, he will command the best positions.

the standpoint of SPEED as much as from any one thing.

Young men are unimpaired of their best interests, if they fail to acquire speed in their handwriting. To do this is not an easy matter; YET IT CAN BE DONE! And it is my belief that the easiest and best method is through the FIGURES.

Let the AUGUST JOURNAL be a guide for form and general directions. If a sufficient interest is generated I will not hesitate to offer a suitable prize for the highest rate of speed. The June number of the JOURNAL contains the rate of speed of each figure, and it is hoped that a large per cent. of its readers will aspire to like results.

Remember that all things considered more good mixed figures can be made per minute than poor ones. Doubtless the editors of so valuable a paper will be pleased to give results each month.

To be more explicit and to accommodate the general reader, I will give a few leading points necessary to a full development of the work.

The September number of the PENMAN'S ART JOURNAL is one of special interest and value. In this number the editor has furnished his readers with a most practical paper on "Bad Writing: Its Cause, Effect and Correction." In the preparation of this interesting and instructive article we can see that it was necessary for the author to devote a large amount of time in gathering the facts upon which he has based his practical instruction and illustrations. His chief fields of study, and those from which he has drawn, for all who write, much valuable information, were the offices of the Western Union Telegraph Company and its general operating department, the chief offices of the several leading Express companies, some of the largest Newspaper offices, the New York Post Office, and other similar departments, each of which furnish an abundance of examples for a treatise on the results of poor penmanship.

We have carefully examined this article and are fully convinced of its practical utility and value to good as well as poor penmen. It is of itself worth many times the price of the number, and yet it is but one of many excellent articles which we find most ably discussed in this particular issue. —The Book-keeper.







Garfield, published in the September number of the JOURNAL. It is full of good thoughts and advice to them, as well as to every young man in the land. His noble life and grand achievements should also be to them an inspiring example, by following which they may regain all worthy friends and make for themselves good and honored names. They should be, as was he, honest and manly, diligent and earnest in study, seeking earnestly after knowledge by reading good books and mingling with good and intelligent companions.

Many of these lads will remember that their first bad act was suggested by some evil companion. If they would become good and remain so, they must forsake and shun all evil-disposed associates. Surrounded by good companions reform will be easy and permanent, but difficult, if not impossible, among bad ones.

We trust that the lads whose names appear above as the representatives of their fellows may in future be more distinguished representatives of their fellows in high and honored places.

ST. JOHNS COLLEGE, COMMERCIAL COLLEGE,  
DUNDEE, N. B., Oct. 26th, 1881.

MR. D. T. ARMS,

Dear Sir: I wish to thank you for the prompt and careful manner in which the JOURNAL and premium was sent to my last club. No mistakes occurred and all express themselves as more than pleased with the paper, while they regard the Centennial Picture as worth in itself more than the subscription price. It is needless for me to repeat my opinion of the JOURNAL. I would not do without it. Shall send another club soon. Yours with respect,

L. L. TICKER.

### "Mind Your Own Business and Go Ahead."

BY H. RUSSELL.

Commodore Vanderbilt, when asked the secret of his great success, replied in the words that head this article, and when we apply them to success or failure in life, there certainly comes to us a world of meaning in which all would do well to consider if they desire prosperity. Any one, even if he is not a close observer, can doubtless call to mind dozens of his acquaintances who have failed miserably by inattention to business: in fact, many failures seem to result from neglecting diligence and attention to everybody's business but their own. How few, comparatively, of even our business men adhere strictly to this motto. Ninety per cent of business men fail on account of not attending to their own legitimate business.

To have one business, and to conduct it thoroughly, and stick to it constantly has made our lost-luck millionsaires, and paupers' prices; it is what has given us the best inventions of the century, and enabled us to outstrip every nation on earth in the grand race of progress. For what nation can present such a long list of persons who have come up from the most humble poverty to affluence? It is certainly true, an extremely good motto for every young man, whether selling or business what it may, "to mind his own business and go ahead." If he enabled Vanderbilt to amass the colossal fortune of one hundred millions of dollars, surely anyone that has the determination to succeed, can accomplish vastly and infinitely more than by the irresponsible, uncertain methods adopted by many.

How much better, wiser and happier would all the world be if all people were to adhere to this motto. We should then be spared the tales of the dishonest-monger and numberless other busy-bodies, who display such wonderful facilities of close attention to everybody's business but their own. Perseverance, with a firm, fixed determination, and steady industry, is proof against all the ill-luck that fools ever dreamed of. Show me a young man that is steady, temperate, and not cavilling in his course, and I will show you a man that is bound to succeed.

Shiftlessness has consigned the life of many a brilliant scholar to oblivion.

"Eternal vigilance is the price of liberty," so, also, is the price of all true success.

"Ho! all who labor, all who toil, ye wield a better power than the strength of arms; Do with your might, do with your strength, Ill-gifted golden hour!"

The glorious privilege to do is man's most noble power.

Oh, to your daylight and yourselves, to your work, to your work, to your work!

For a wretched, weary life is his, who has no work to do!



J. E. W. Morgan is teaching penmanship at the Morris (Ill.) Normal and Scientific School.

F. M. Babcock is special teacher of penmanship and book-keeping in Union and Lincoln schools, N. Y. Looking for Mr. Babcock write a very handsome letter.

Law E. Darrow, formerly a popular commercial college teacher, and a splendid business writer, is now engaged in the banking business at Corning, Iowa.

An elegantly lithographed circular, giving an interior view of the college rooms, has been issued by Messrs. Hore & Powers, of the Metropolitan Business College, Chicago, Ill.

The Muskingum Valley (O.) Normal School, conducted by Prof. Jacob Schwartz, and which recently closed, was a grand success. Mr. S. is not only an elegant writer, but enjoys the reputation of being a very successful teacher of writing. For twelve years he has been teacher of writing in the public schools of Zanesville, Ohio.

"Captain Tyler," who for many years has been the special teacher of writing in the schools of Fort Wayne, Ind., was from ill health obliged to relinquish his position last spring, but he has so far regained his health as to have been lately reappointed, and has resumed his former labors.

### A Bill of Particulars.

A certain gentleman of this city sent a very fine French clock to a well-known jeweler to be repaired, saying that he wished each item of repairing specified. The following is a copy of the bill as rendered:

To removing the alloverl paid and obnoxious conglomeration from clock	
In French.....	\$0.50
To replacing in appropriate juxtaposition the emerald compass and clock	
To lubricating with obnoxious addition the joints of phisus of said clock.....	50
To affixing horizontally the mechanical mechanism of said clock.....	50
To equalizing the acoustic resultant of exasperated wheel percussion upon the verge pallets of said clock.....	50
To adjusting the distance between the center of gravity of pendulum and its point of suspension, so that the vibrations of the pendulum shall cause the index hand to indicate approximately the daily arrival of the sun at its meridian height.....	50
Total.....	\$3.00
Worchester Spy.	

### The Senator's Visiting Card.

Washington Correspondent Boston Herald.

The mystic letters written on visiting cards are a source of bewilderment to the common-sense folk of all districts, who cannot decipher their meaning. There that stalwart Kentuckian, Senator McCrery, sent a foppish young continent who had just returned from Paris, and said to him: "I received your card and the other day, I recognized your father's name which is the same as yours, and supposed that it was his son; but what did the letters E. P. written in a corner, mean?" "Why, Mr. Senator," replied the travelled man, "it is customary in Paris to write the initials of certain persons on leaving cards. For example, had I been going away, I should have written P. P. C., the initials of *Paris pendant congé*—to take leave. As it was, calling myself, I write E. P., the initials of *Europe-Paris*—in person." "Oh!" said McCrery, "I understand."

A week or so afterward the two met

again, and the young man said: "Senator, I received your card, but I couldn't comprehend what the letters S. B. A. N. in the corner meant. Pray interpret them?" "With pleasure," said McCrery, his eyes twinkling with humor. "S. B. A. N. are the initials of *Seigneur, Baiser, Amour, and Niggar*—the young man tried to leave and really couldn't see the point of the inscription. Others did."

### Writing and Science.

BY TALBOT.

That writing is an art on which rely The art sciences, how can deny? Dropped from the family of arts the one, We soon would find the course of science run. The chain of history would fall to rust. Its severed links would fall to nature's dust. The paths of commerce 'ere the deep unsound, In mediocrity soon would fall a prey. The world to darkness soon would fall away, The light of intellect would fade away, Our halls of learning soon would fall to earth, And all that noble, the thinkers of earth, In mouldering piles to rest in doubt we'd rest.

To mere conjecture, wranglingly conclude No warning in the paths by others tried Would serve as lights, our wandering feet to guide.

In shadows dark, the mind in seething gloom Of ignorance, would be a writhing tomb; And all that elevates would be the cost, And if once this noble art to man were lost, The chain of history would fall to rust, The power of slaughter in the hands of war, And thousands armed, their brother's blood to spill.

Have listened all to written words—"The skill."

And millions in the chains of slavery bound, Their liberty in words immortal bound, Immortal in the chains of wisdom degraded, The tongue of lightning would be the shore to shore.

And bear the news to every listening ear, To interest, instruct, to give or cheer. Oh! heard not, not, have words were they powers?

Then hinged wealth as 'twere in golden chains, Flung 'ere brightened lights thy beaming light, Where ere thou goest, darkness takes its flight. Oh! hinged wealth, how can it be single eye?

Thou hast not thy wings the rays of light; Thou goest forth thy golden seeds to sow, And in the train of science thou dost go.

The things of life that most thee delight, How black to him who cannot read and write! All the grandest truths of science blind, What ere the wealth, how poor the crowding mind!

Perfection, grace and beauty are of heaven, A foretaste of its inner nature given, Oh! pity! cease not the vacant mind, But fill a pleasure in the store to find.

If solitude of charms to bound both free, It brings a happy inspiration true, While he sits truly blest with powers to think.

My Gentile hand who gave him pen and ink, Oh! fill not tell, how can it be single eye?

And those who with the pen only survey, They each with each in inspiration eye, Oh! hinged wealth, how can it be single eye?

Who cannot write his thoughts hadly in indeed, And never get both he who cannot read, And he who writes, and both a thought to tell, Should speak it right, or learn to write it well.

Oh! hinged wealth, how can it be single eye, Is not to simply like a stone exist, Or, only at the world to take a peep, Oh! hinged wealth, how can it be single eye?

His mission is to write the observing eye, And did he thought men the world's own tale, That thus the mind is bound to the pen, In this, and only this he finds his part.

In every mind is born a golden world, Which if he writes, he can see the stream, Might live his mind the soul of many a sage To make immortal his instructive page.

But many slide about the pen only stream, And leave its way side as a vacant dream, Leave nothing more to speak of them when Than at the grave, a monument of stone.

Read much which well is written, think and think, Your thoughts exclaim, 'Oh! inspiring muse inspire."

The pen and press shall keep before the world The banner of your better thoughts unfurled, Let mind unfettered move among the stars, To infinite unknown worlds and spheres.

While fields of nature to the mind afford The truths of science, let the Pen record, Now, hand in hand, in one we stand, The arts and sciences we combine record.

While science is of nature's self the fount, It is by art we turn the fount to a stream, It is by art that we have the sun's survey, And let the stars along the Milky Way.

The power of science we have in our places, While by an insight their thinking faces, But who ere nature's own could we force while.

A stranger to the way should have a guide, Who gropes along, uncertain in the dark, May fall, perchance, for want of but a spark, Unless we feel the light of Nature's voice, She knows our wants, and makes for us a choice.

A chain of leaders in the hold of thought, By Nature sent, they come to us unsought.



CENTRAL NORMAL COLLEGE, DANVILLE, IND., Oct. 26th, 1881.

Editor of JOURNAL:—Will you answer the following questions from the JOURNAL:

What portion of the time would you devote to movement exercises in a normal school?

Which would you use first: off-hand or full-arm movement?

Would you drill them rapidly first of the term? Hastily yours,

J. T. BROWN.

Ans. 1. The time proper to be devoted to movement exercises during a lesson in normal school.

In a half-hour lesson from five to ten minutes, in a lesson of an hour, from ten to fifteen minutes may be devoted to movement exercises to good advantage.

Ans. 2. We should teach the full-arm movement before the whole arm, and to persons who were purposing to become simple teachers of practical writing, we should not advise the teaching of the whole arm movement at any time as elementary training.

Ans. 3. We believe that deliberate and thoughtful practice is best until the ability to make correct forms and combination of the letters has been acquired, and then practice rapidly for speed.

CALESTRIA, Cal., Oct. 7th, 1881.

Editors of JOURNAL:—In my card-writing, superscripting, envelopes, etc., without a ruled line cue, exerting the capitals with the whole-arm movement, and the small letters with the ordinary writing movement, I noticed that the capitals, unless prevented by special effort, invariably slanted more and that their base line ran down across that of the small letters in an angle of about ten degrees.

Examining the writing of other penmen, I saw the same relative deviation of slants and base lines. The cause of this deviation I discovered to be produced in changing the center of motion from the shoulder, in whole-arm movement, to the muscular rest; and are of circles thus described by the pen interest at about that angle. The remedy is to turn the top of the paper to the right until the natural lateral off-hand motion is parallel with the base line of writing.

L. B. LAWSON.

STAYE REFORM SCHOOL, Portland, Me.

D. T. ARMS,

Dear Sir:—We acknowledge the receipt of your ART JOURNAL since May, 1881.

You are very kind to respond so generously to our request. It encourages us to know that those who have earned position and influence in life are so ready to extend to us a helping hand. Be assured the pleasant hours we spend in reading your publication are made more happy by the knowledge that it is your gift.

We promise you we will now try harder than ever to forsake bad ways and form good habits, and make for ourselves characters that will be strong for the right, and that we will endeavor to prove worthy of the many generous friends who show so deep an interest in our welfare.

In behalf of our school-fellows,

LEORA A. BROWN, RICHMOND M. KAY, Committee JOHN J. KILPATRICK.

It was with satisfaction that we received the foregoing letter. It evidently comes from lads who from some cause have strayed from the "straight and narrow way," and is a sincere expression of their earnest desire, "to forsake bad ways." They may be assured of our best wishes for their success. We hope that they have all read, thoughtfully and carefully, the most excellent address to young men by President







The above cut is Photo-lithographed from pen and ink copy executed at the office of THE JOURNAL. The shading around the letters is done with our patent Shading  
T. Square. Orders for all manner of relief cuts received and promptly executed.

79 MADISON STREET, CHICAGO, ILL.







# THE Penman's Journal DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

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NEW YORK, DECEMBER 1881.

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O. T. AMES, Editor and Proprietor.  
 B. F. KELLEY, Associate Editor.

Hereafter no Business Cards, or memorials of those now in, will be received for insertion in this column.

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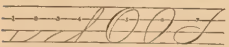
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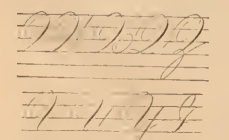
## Lesson in Practical Writing. No. XVI.



By D. T. AMES.



In the present lesson we enter upon the capitals based upon the sixth principle of the Spencerian analysis, and give with it the copy the capital letters Q, U, and V. It is the practice of many writers and teachers to commence these letters with a full loop, as follows:



which, for professional writing, is admissible, and often, as in card and displayed writing, is desirable; but for all business purposes the abridged form, as given in the copy, is decidedly preferable to the more complex form, and should be practised and taught outside of professionals exclusively. The demands of business for rapidity in the execution of writing calls for the elimination

of every line or shade not absolutely necessary to the legibility of writing.

The following movement exercises should be carefully and extensively practised before and during the writing of the regular copy of the lesson:



COPY FOR PRACTICE:



## How to Teach Beginners to Write.

LYMAN D. SMITH.

Editors of JOURNAL.—Since you invite discussion on this subject, I would like to offer a few thoughts. As I have often said in these columns, I believe the teaching of single lines, pieces of letters, or extended practices upon whole letters, is bad for the beginner who wishes to acquire a knowledge of writing in the quickest and easiest manner. On the score of movement, it is bad, as it teaches the raising of the pen continually. As each line, or part of a

is bad on the score of form, as it is necessary that the beginner see the whole letter at the start in order to get a clear mental image of its form, and not its disconnected fragments. Single letters should be given just long enough to gain a fair knowledge of their forms, then given in combination with some other letter previously learned by single practice: this is writing. Combining letters easily without raising the pen at every step is more difficult to learn than the forms of letters. I can teach a beginner a good knowledge of the form of any letter in the alphabet in one-tenth the time required to produce that letter in even a fair manner. Don't try to teach children the minutest details of form. If they understand these points perfectly, there must come the long-continued practice with the pen to execute them perfectly. Expect from children about what children are able to do, and not what older and more experienced ones can do. As they ripen in age and practice, these finer points will be better comprehended, and the hand will be better able to execute.

In practical writing the finger movement is always combined with the lateral motion of the forearm; and this combined movement should be drilled upon from the start. The reason why so many of our public-school children are unable to write with any degree of facility and rapidity, is, that only the finger movement has been taught them—that is, to form letters—and they have not learned the combined movement, that is, to slide the forearm across the paper, while the fingers are at the same time extending and retracting to make the oblique lines of the letters. The tendency of the pupil at the start is to draw the letters with a slow finger movement, and, instead of sliding his hand from letter to letter, to twist it round to the right, thus cramping his movement at every step. Exercises should be constantly given to counteract this tendency, and to call into play the lateral motion of the forearm. Constant drill upon lines and single letters calls into play only the finger movement, and should not be relied upon exclusively for elementary practice. Letters in combination should be given in the very first lessons; as soon as two letters have been learned, they should be combined. The combining of letters calls into play the combined movement, that is, the finger movement in forming letters, and the lateral movement in connecting them. The pupil ought not to be compelled to spend his first two or three years in school in merely drawing letters for the purpose of the study of form, and graduate without having half learned to write. It is all very well to say that a child must creep before he can walk; but he should learn something besides creeping before he leaves school.

It may be asked, Why not take up one thing at a time, and let the pupils draw the letters with the finger movement, hundreds of them, regulation style, until they become familiar with their forms, and then drill them in the writing movement. Because, in using the finger movement exclusively, pupils invariably fall into a cramped drawing movement. Practising the lateral move-

### Spencerian Medium Hand.

Scale of  $\frac{1}{2}$  inch

PRINCIPLES

SHORT LETTERS

EXTENDED LETTERS

ATTACHED OR LOOP LETTERS

STANDARD CAPITAL LETTERS

FIGURES

COPYRIGHT, BY IRVING BLAKEMAN, TAYLOR & CO.

In connection with this lesson, we present the entire Spencerian analysis of writing, which has been engraved specially for Hill's new Album of Biography and Art, and therein presented in connection with a biographical sketch of Platt R. Spencer, the founder of the "Spencerian." The plate is worthy of the careful study of every student and teacher of writing. It gives at a glance not alone the entire analysis, but the correct proportions, spacing and shading of the entire system.

letter, or single whole letter, is made, the pen must be raised—an unnatural way to write, and one that should not be encouraged. The beginner will raise his pen quite often enough, if combinations or short words are given him as soon as the letters of these combinations or words have been learned singly, and needs to be drilled in the proper movement as early as possible, to prevent this; too much single-letter practice is not the practice that produces free and easy motion of the hand and arm. It



ment right along with the finger movement counteracts any such tendency. As I said above, it is comparatively easy to teach form, but to write with fluency and ease requires constant practice from the start in the true writing movement. In this way every letter or combination of letters that the pupil writes is not only a study of form, but a drill in movement. Form and movement cannot be separated without injury to the one or the other.

Give the child at the start practice in the correct writing movement, just as you give him correct forms to imitate. His first attempts will be crude, and very inferior to the copy; his "movement" will be uncertain and wavering; but, by constant practice in the right direction, he will gain strength and confidence, and, as the muscles become gradually trained to obey the will, the letters will gradually assume the form the pupil is aiming for, and the writing will gradually assume strength and ease. To the great business world, writing is not a fine art, but a language; legibility and rapidity are its requisites; and the pupil should learn to write a legible hand with a fair degree of rapidity before leaving school. If the pupil is taught to write and not to draw letters, by the time he has gone through a common-school course, he will have a practical handwriting that will be his best letter of credit to business life.

## Explanation of Programme "B."

(Continued.)

### WHOLE-ARM MOVEMENT.

By C. H. PEIRCE.

3. **PHILOSOPHY OF MOTION.**—There is a certain power or sleight-of-hand that every one must possess, if he would make the execution of capitals easy and graceful. To execute any pen-work, however, is not, in the strictest sense of the word, "difficult" or "hard to do." To say that certain work requires great skill is in proper keeping, because we can then infer that a systematic course of training in the essential through which great results are achieved. *Skilful* which is the outgrowth of *intelligent* practice, coupled with patient, earnest, determined repetition. If the student, from the outset, seeks to learn to write by superficial scribbling, do not condemn him, but rather show him a better way.

Intelligent practice is the only true guide, and every step taken in a well-considered plan of instruction will grow results which are sure to lead to perpetual advancement.

This power of execution, this sleight-of-hand, I give the name of **PHILOSOPHY OF MOTION**, and is an ever-growing point embodied in the phrase, "Intelligent practice." It consists in the connecting link between extended movements and capital letters. It is a power behind the throne; and without a proper understanding of it, I have failed to discover that encouragement attends the average student and makes the work easy for even the most precocious.

In the teaching of long division all must learn that there are four points necessary for a full development. So, also, do we find four principles in the Philosophy of Motion. Given in the order of difficulty:

1. Motion off the paper.
2. Motion larger than results.
3. Time same on as off the paper.
4. Going from circle to straight line.

**MOTION OFF THE PAPER.**—By this is meant that in the formation of all capitals a certain speed or power must be reached before a letter can be smoothly executed. Therefore it is usual to count 1, 2, and produce the letter or part of a letter on the 3d count. For example, take the capital loop in its simplest form, or the capital J, and count 1, 2, 3, completing the work on 3d count. This is illustrated in jumping, while standing at a given point. The arms are given a certain momentum, that is, as a rule, determined by count, 1, 2, 3, or 1, 2, go.

**MOTION LARGER THAN RESULT.**—This is deemed necessary in order to insure a cer-

tain amount of capacity, and at the same time generate enough reserve force to carry the hand through a letter without materially impeding its progress.

**Illustration.**—The laborer must not only possess the required strength or capacity to perform a day's work, but must also have reserve force, that he may not become exhausted, but can recuperate in a single night.

3. **TIME SAME ON AS OFF THE PAPER.**—This point is explanatory. In all mechanism, time has ever been considered an indispensable requisite.

Let no one attempt to change the speed and then look for the best results.

4. **GOING FROM CIRCLE TO STRAIGHT LINE.**—To produce the desired curve in a capital, it is necessary to move the hand in a circle, or nearly so, say an oval form—depending entirely on the letter to be produced—before placing the pen on the paper. Just preceding the formation of a letter, however, it is necessary to attempt varying into a straight line in order that the proper curve may be produced.

**Illustration.**—The bee, after gathering honey, invariably flies in circles until she has her bearings, and then dashes away in a "bee-line" to her home.

Why is this so?

(Criticism and questions solicited.)

To all amateurs I would most earnestly recommend the study of this CENTRAL POWER, that you may gain the desired goal more easily and quickly than by hap-hazard practice, while at the same time it may save many from discouragement, and perhaps altogether the work altogether, or becoming only ordinary in their productions.

To the professional, who may ask this question, "Why is it that I can execute good capitals and have never heard of the Philosophy of Motion?" I would answer, that it is possible to do many things, among which may be mentioned the working of a problem in cube root without knowing the reasons why.

**Capitals.**—These follow in the order of simplicity, and, according to the letters given in the "Peirce" System, are as follows:

[NOTE.—Of course you will not attempt to form the simplest capitals until the capital loop is well formed on the basis of the philosophy of motion. In your practice notice in what point or points you are most deficient, and correct as per rule.]

V, U, Y, N, M, X, Z, Q, W, J.

Then practice on capital O, to establish philosophy of motion, and follow with capital stem. After satisfactory results take I, S, L, H, K, C, G, T, F, P, B, R, A, D, E. Like all other letters, these are passed singly for the first time. Second, a line of each one to determine the greatest failures, or to find out how many good letters can be produced out of a certain number. Third and last effort, to gain the proper association as to height, slant, spacing, shading, general uniformity, comparison of like parts in different letters, and a judicious selection from the variety of capitals found in No. 3 of the "New Spencerian Compendium."

(To be continued.)

### Standard Practical Penmanship.

Owing to the labor of engraving, the publication of this work has been delayed beyond expectation, and it is not yet ready; but we are confident that all orders will be filled before Christmas. It will, in our opinion, be the most complete and valuable guide to good writing, with or without the aid of a teacher, that has ever been pub-

lished, and will be mailed as soon as issued for \$1.00.

If you are a subscriber to the JOURNAL and have found it interesting and valuable, do your friends and us a favor by asking them to subscribe.



Daniel T. Ames.

Editor of THE PENMAN'S ART JOURNAL.  
DESIGNER AND ARTIST IN PEN DRAWING.

From Hill's Album of Biography and Art.

Daniel T. Ames, the chirographic artist in pen-drawing that Spencer did to practical penmanship, and that Williams did to flourishing. Both of the latter stood at the head of their respective departments, and so does the subject of this sketch. Both Spencer and Williams systematized their work and gave it to the world for copy, and Mr. Ames has done the same. The town of Vershire, Vt., was his birth place in 1835. Here he assisted upon a farm in the summer and attended a district school in the winter. At the age of sixteen he entered as a student the Chelsea, (Vt.) Academy, where he attended the writing-classes of Prof. S. L. Lyman, and later of O. W. Smith, then the most skilled and successful master of writing in Vermont. For several winters he taught district and village schools in Vermont. In the spring of 1854 he became a student and instructor of penmanship and other branches at the Topsfield (Mass.) Academy, where he remained four years, and having graduated, he commenced the study of law with Judge Cobb, at Stafford, Vermont. Finding that the proper understanding and trial of law-suits often required a knowledge of book-keeping, he entered, in the fall of 1859, a student at the Oswego (N. Y.) Commercial College. Mr. Ames' experience and skill as a teacher of writing, and other branches, led to his almost immediate employment as an instructor in the college of which he soon became part proprietor and ultimately principal. In 1861, having sold his interest in the Oswego College, he purchased two commercial schools at Syracuse, (N. Y.), and opened the Ames National Business College, which he conducted very successfully until the spring of 1865, when he sold his college to his competitors of the Bryant & Stratton College. He at once re-entered upon the study and practice of law at Syracuse, and became a member of the New York bar in 1869. Subsequently he became a partner in the firm of H. W. Ellsworth & Co., of New York City, and assisted in the revision and publication of the Ellsworth system of practical penmanship, then largely used in the New York City schools. From this co-partnership he retired in 1871, and opened rooms as a publisher of works upon ornamental penmanship and as general pen artist.

Since that date with the aid of photo-engraving and photo-lithography, Mr. Ames has done more than any other person in the United States to systematize and utilize the art of ornamental penmanship, being assisted by the PENMAN'S ART JOURNAL, a monthly publication of large circulation, which he established in 1877, and 'Ames' Compendium of Practical and Ornamental Penmanship,' which he published in 1878, and later, his book of 'Alphabets,' which, like his other works, has attained to a large sale and great popularity.

To the lover of the artistic, and the beautiful Mr. Ames' studio on Broadway at Fulton street, just below the Post-Office, is one of the most interesting places in the city to visit. Here a corps of pen artists are busy engraving in elegant style for naming-albums, and in other attractive forms, resolutions, memorials, testimonials, diplomas, etc., as well as designs to be photo-engraved, and used for commercial purposes, while the walls are hung with elaborate and ornate specimens of pen-drawing.

Possessing a good command of language, decision of purpose, clear judgment, legal knowledge, and a keen discernment for determining the authority of different hand writings, the services of Mr. Ames, of late years, have often been sought in the various courts of justice as an expert examiner and witness, respecting questioned writing. Upon the following pages are seen copies of two of Mr. Ames' pen-drawings.

The drawings above alluded to are the "Garfield Memorial," and the "Lord's Prayer," reduced copies of which appear on another page of this issue. Copies of which, printed upon fine plate paper, 19x24, are given free, as premiums, to subscribers of the JOURNAL, or sent by mail for fifty cents each.

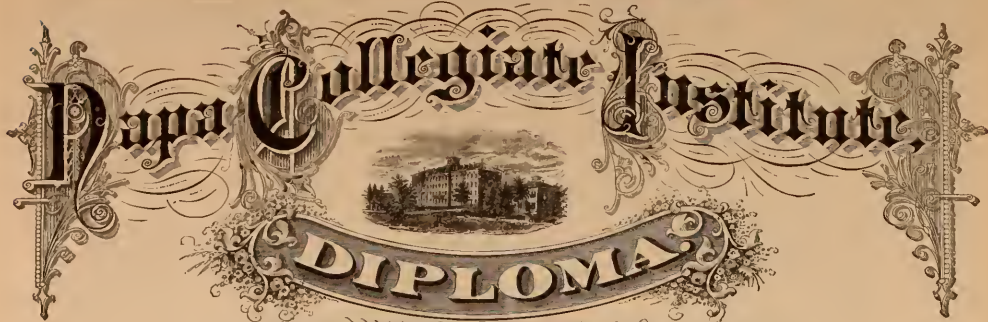
## Commercial Colleges and Writing Academies Across the Sea.

By WM. H. DUFEY.

You wanted, you said, some information as to Commercial Colleges and writing, across the seas, and you got the easily given promise, while I have now the toil of fulfillment. The toil is the greater, because I have so little to say. I must be too narrow little, but to a student creator alone. Many things procured any requisite of pleasure was my quest, not teachers, or pupils, or methods. Truth to say—had I been on the hunt for them, there were but few schools to find—of my own knowledge I can speak of two only. One was in Belfast, Ireland, the Lagan, pushing, new world-like city, astride the Lagan. The prelatious sign, Belfast Mercantile Academy projected itself across a square space, and caught my eye whilst enjoying a carriage walk with friends. But then, in a hasty adieu for a time, I was soon in the Academy in the presence of the principal, a fine-looking Irish gentleman, whose indolent Scotch accent proclaimed him of the race which has made the North of Ireland what it is, as contradistinguished from the South, and which, be it said in passing, is the peer of any anywhere. Characteristic Yankee curiosity, in its characteristic mode of expression by way of questioning, opened to me such information as the gentleman had on the subject of business schools, and furnished an opportunity for an interchange of views.

The "Mercantile Academy," I soon found was not a Mercantile Academy at all, according to American notions; nor indeed, according to any well-considered notions of what such a title should indicate. Its pupils were children—boys and girls, from ten to sixteen years of age; not young men on the threshold of life, getting ready for business careers, such as are found with us in institutions of this kind, and its curriculum was as unmercantile as was the character of its students. Latin, Greek, and the Sciences, in fact, the ordinary branches belonging to





This Certifies that

**Florence Haine Ames,**

*has completed the course of study prescribed by this Institution and bears a good moral character*

In Testimony of which

**DIPLOMA**

*and affixed our names and the seal of this Institution in the City of Napa State of California, on this* \_\_\_\_\_ *day of* \_\_\_\_\_ *A.D. 18*

The above cut is photo-engraved, one-half size, from a Diploma, lately got up for Napa Collegiate Institute, Napa, Cal., and is given as a specimen of Diploma work the original was executed with a pen, at the office of the JOURNAL. The pen shading around the lettering of the head line, and the tinting in the panel, around the word Diploma was done with our patent T square. Orders for similar work promptly filled.

a liberal education were those taught in this "Mercantile" Academy—the branches distinctively Commercial played but an incidental part. There were reasons, of course, for the plan pursued. First of all was the notion, as I learned, prevalent amongst the Irish (and among many other people too, the orthodox theory), that education means a study of the classics, and that if boys and girls are to go to school at all, they must study Latin and Greek, or the time is altogether lost. Coupled with this is the other notion, which goes naturally with the first, that a classical scholar, and even a person no scholar at all, can easily pick up book-keeping in the counting-room. As to penmanship, if one can write legibly, it matters little whether he can write neatly or elegantly. In fact, according to my Irish friend's theory, both book-keeping and penmanship are matters of practice, and a little experience suffices to make experts in them.

But he gave me as a further reason why so much attention was given to the classics. This explanation that a competitive examination was held in Belfast once a year, participated in by the scholars from all the schools, that school whose representative stands highest in Latin, gains the best reputation. Reputation, of course, brings scholars, and scholars bring money, and hence this Mercantile Academy is mercantile only according to methods, which will bring "money to the purse" of my Irish friend, its principal. Fearing to carry my Yankee proclivities too far with this genial personage, I did not ask him why he named a classical a mercantile academy, but concluded that he wanted a good sounding title, and adopted that which with us

means so much. You must not suppose that I gathered all the information, without rendering to the giver thereof a *quid pro quo*. So far as my scanty time would permit, I descanted upon Mercantile Colleges in America—their history, their requirements, the sphere of their influence, and their success. The result of my brief lecture seemed to be, if not information, at least a surprise to my audience of one. I dare not hope, however, that it can have any great influence towards the establishment of the American idea on Irish soil.

From this one, a fair sample of the so-called Commercial schools in Great Britain, learn them all. Higher education is there, it would seem, of the first importance, the Commercial only secondary. That of Belfast was the only sign announcing a business college that I saw until I had about finished my travel. There are numerous schools advertising a Commercial in conjunction with a Scientific and Classical education, but these I had neither the time nor the inclination to investigate. The sign of Smart's Writing Academy, on Regent St., London, of which Mr. Packard has given you a history, caught my eye, but as I was, on that particular day, on a special jaunt, I deferred attention to it until another time, and that time never came.

I had but one other commercial school experience. On the night before sailing from Liverpool for "my own, my native land," while taking a stroll through a drenching rain, my attention was attracted by a small glass sign, with a light inside of it, announcing "Smart's Writing Academy." To investigate further was a kind of pastime which then suited both the weather and my

mood, and so I wended my way through a narrow hall, up a narrow stairway and into a small room, about 18x20, part of which was divided off by a green curtain, so as to make an office or private room. Here I found Mr. Smart, a young man of twenty-one or two years of age, engaged with two or three pupils. Upon introducing myself, we retired, at his invitation, to the curtained space, and there talked an hour or more. His father, I learned, was a brother of the Smart in London, and he, therefore, (my informant) was the "original Smart," while the opposition across the street was, as he also assured me, a fraud.

It did not take long to discover that this College principal's main fund of conversation was the opposition across the way. A great mistake, as it seems to me, shared in by some of our college proprietors, who have so much to say against the opposition college that they have no time or breath to speak of themselves. I was disposed, however, to make due allowance for the mistake made by Mr. Smart, as he was young in his business as well as of youthful years. He had an exalted opinion of his ability and versatility as a writer, in which respect he is not unlike some penmen on our own side of the water. He seemed desirous of an opportunity to show his talent in the New World—in my humble opinion, a rather hazardous undertaking for him, as he would be likely to find many on these shores to outstrip him.

On the continent, amidst foreign tongues, which speak so difficultly in the pursuit of knowledge as to needful matters, that I gave no thought to Commercial Colleges. Had I thought me that such a subject was

likely to have a readable interest in this JOURNAL, I might have made an incursion into some of the Dutch, German and French Schools. As it is, however, I feel sure that we are as far ahead of the old countries in Commercial Schools, as we are in hotels, railroads and newspapers. So that a discussion of foreign experience of this kind, while it might amuse, could profit the readers of the JOURNAL but little.

In my sight-seeing, I went to Birmingham to visit the Gillat Pen Manufactory, and will only add to my already long-drawn out article, that if any of the craft should be favored by a trip abroad that they should visit this interesting establishment, and see how the little instrument, which is so mighty in more than one sense of the word, is made.

#### A Little Nonsense.

If wit is badinage, what must it be in youth?

"If Jones undertakes to pull my ears," said a loud-spoken young man, "he'll just have his hands full." Those who heard him looked at his ears and smiled.

"I have come to the conclusion," said Brown, "that the less a man knows the happier he is." "Allow me to congratulate you, Brown," said Fogg.—*Boston Transcript.*

"I'm going to Havre," quoth Bob to his friend.

"Being ill, it may make me much better."

"I wish you much joy, and may fortune attend."

"Who is she, and whom do you get her?"

It is estimated that only one in a hundred persons, who engage in business in New York, are successful.



## Collection of Autographs.

A BROOKLYN BOY'S GREAT SUCCESS.

HOW THE SIGNATURES OF CROWNED HEADS, PRIME MINISTERS, DUKES, PRESIDENTS, GENERALS, POETS, NOVELISTS AND OTHER DISTINGUISHED PERSONS HAVE BEEN OBTAINED—SOME PERTINENT QUOTATIONS AND REMARKS.

Edward W. Bok, of Brooklyn, age eighteen, has a hobby which he rides with diligence and persistence. His ruling passion is the collecting of autographs. In his pursuit he is daunted neither by unanswered letters nor verbal refusals. Beginning on August 27, 1880, with his father's signature, he has accumulated a collection of about 300 names. This is of exceptional interest. Mr. Bok possesses the signatures of emperors, presidents, dukes, prime ministers, generals, poets, novelists, scientists, orators, founders, and professional men and women of eminence. Nearly all the names are those of persons of prominence at the present day. Some have been obtained in answer to requests three or four times repeated by letter. Others have been secured by personal interviews, and some have been secured for the collector by his friends.

Mr. Bok is employed in the office of the attorney of the Western Union Telegraph Company at No. 195 Broadway. His father, recently deceased, was widely known as a linguist abroad, and at the time of his death held the position of translator for the same company. When the son failed in securing answers to his requests, the father often wrote personally for the autograph, thus obtaining many names not usually seen. In such collections Mr. Bok states that autograph-hunting is increasing here, but it is said by distinguished visitors not to have assumed one-tenth of the proportions here that it has abroad. Albion W. Tourgee, and Thomas A. Edison wrote Mr. Bok that they accumulated drawers full of requests for autographs and occasionally devoted a day simply to signing their names. Another prominent man receives an average of 39 letters a day asking for his autograph.

The chirography of many of the distinguished men whose names Mr. Bok possesses would be the despair of a writing-master. This collection is probably one of the best in the country in the distinction of the writers. In a document appointing Dr. Bok Vice-Consul in Holland appear the signatures of the Emperor William and Bismarck. Just six inches beneath the wavy lines of the "Wilhelm" is the crabbled, stiff "Von Bismarck." This distance is required by law between the signatures of the Emperor and a subject. An official document appointing Mr. Bok's father Consul in the Province of North Holland is signed "Wilhelm" in a rather effeminate hand, the signature of King William III. of Netherlands. The only appointments receiving the royal signature are those in the diplomatic corps. The latter document is certified by a Minister of Justice. The signature "Fredrik, Pr des Nederlanden" appears on an appointment of Mr. Bok, Sr., as the Grand Master of the Dutch Lodge. Next in the

list of royal personages is the plain, bold signature of Kalkman, obtained at the Hotel Brunswick through a member of his suite. The Duke of Sutherland signed his name in the young collector's book at the Wiesdorf, remarking, somewhat irritably, "I don't see the sense of collecting autographs." Two letters bearing the stamp of the Privy Seal Office are signed with a name resembling Pigott, which is in reality Argyl. He was requested to obtain the autograph of the Queen and Prince of Wales, and replied: "I regret that it is not in my power to supply you with the autographs referred to in your letter of the 25th of June." "W. E. Gladstone" in firm characters is written on an envelope as a frank. The envelope contained a note from his secretary saying that Mr. Gladstone received too many applications to

and included sheet that came in reply to a letter. Mr. Bok has several signatures of U. S. Grant with one of his wife, Julia D. Grant, and the signatures of several members of his cabinet, including Hamilton Fish, W. W. Belknap, B. H. Brewster, and George M. Robeson. Accompanying these are the autographs of ex-President Hayes and his wife, W. A. Wheeler and the Cabinet—Messrs. Evans, Sherman, Devens, Ramsey, Goff, Maynard, Key, Thompson, and Schurz. Three letters produced no effect on Mr. Thompson, but he yielded at a personal interview. The late President Garfield sent simply his autograph at first, but in response to another request through Mrs. Garfield he wrote:

MEXTON, OHIO, Nov. 13, 1880.  
Dear Master Bok: In answer to your request, I take pleasure in saying that I am very truly yours,  
J. A. GARFIELD.

of suffering, when his life has been to his own knowledge trembling in the balance, have reflected in him a patient courage, a depth of tenderness and an unselfish devotion to others; a broad clarity of judgment; a trust in God; and a loyalty to family, friends, and country that have been known only to the few who have been nearest to him in his hours of trial, and, whilst developing the true and generous of his character in their eyes, have bound him to them by ties of the most sincere and affectionate regard.

Thank God, I believe the life of this noble man will be spared. Your devoted servant,  
WILLIAM H. HEST.

Mr. Bok has also President Arthur's signature, and intends as soon as events permit to secure those of his Cabinet. A letter from General Sherman complains of the difficulty of writing with no subject to write about. The bold signature of P. H. Sheridan is attached to a letter which is regarded as a great triumph in autograph collecting. Three letters drew no response

from the late General Burnside, but his autograph was finally procured from a friend. General McClellan gave his signature after some personal persuasion. General Hancock's letter is peculiar in its chirography. There are long down strokes, very heavily shaded, starting abruptly at different angles. General Rosecrans, John C. Fremont, Fitz John Porter, and Generals Kilpatrick and Banks, are among the other Union Generals; and Beauregard, Early, Johnston, and Longstreet among Confederates. In connection with a letter from Dr. Schliemann, the explorer of Troy, the fact is interesting that Dr. Bok rescued him from the breakers when he was wrecked on the Island of Ege, off the coast of Holland, and resuscitated him. The two became, afterward, warm friends.

The lists of poets is headed with "A. Tennyson." This was the result of nine letters causing fifteen cents each. Longfellow, on the contrary, is known among autograph hunters, and one of the promptest to reply. Lowell sent his name after one or two letters. Bryant's was procured from a friend. Robert Browning sent a quotation; John G. Whittier's round signature is appended to a verse of poetry; and Holmes signs a verse of "The Chambered Nautilus." Alexandre Dumas writes in French, "I assure myself this is how it begins," he worries me, this is how it ends. Such is in two words the story of the first fall of women."

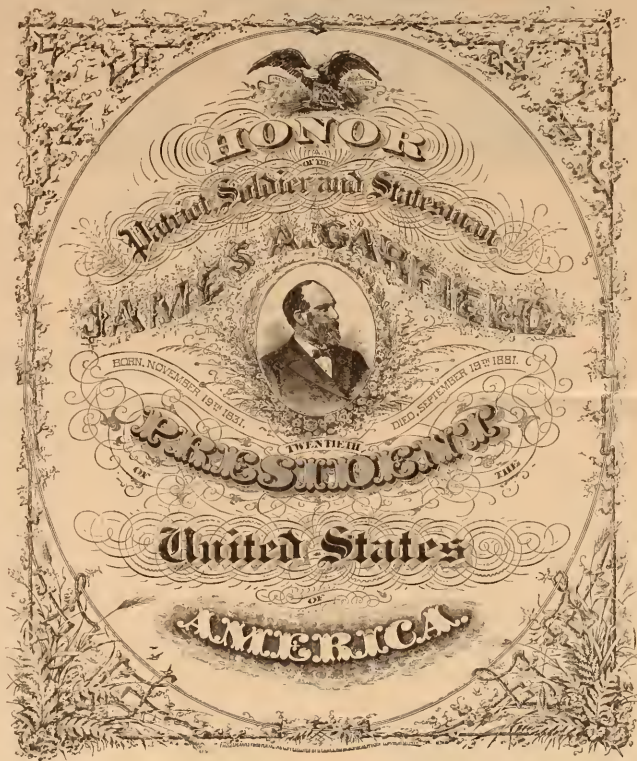
Jules Verne and de Lesseps also answered in French. A C. Swinburne sent a short note. Another sheet bears the following: "Women can resist a man's love, a man's money, a man's appearance, and a man's money; but they cannot resist a man's tongue when he knows how to talk to them. From the 'The Woman's' by W. COLLINS.

Another sheet bears simply: "Edward W. Bok, calligrapher, from Charles Read, Kiskadee."

William Black, Anthony Trollope, Mrs. Oliphant, and George Bancroft are among the signatures of other literary persons.

Professor Max Muller wrote from Oxford: "No language without reason. No reason without language." Boskin wrote in response to a letter from Dr. Bok:

It is a great joy to hear of a good son in these days of disobedience. I wish I could write my name better for him; had I better



The above cut was photo-engraved for Hill's Album of Biography and Art, from a pen and ink drawing 22x38, executed at the office of the JOURNAL. Larger copies have been printed by photo-lithography upon fine plate paper, 12x24, one of which is given as a premium to every subscriber to the JOURNAL. Copies mailed to others than subscribers, for 50 cents each.

send autographs to each, but that the envelope bore one of his regular franks. An order of admission to the House of Commons bears "John Bright" in fine legible letters. "At your father's wish, Chas. Bradleigh," was the reply to a letter from Dr. Bok after his son had failed. The name is almost included in the flourish of the "C." But the letter is to be returned to him for the date, as this is a matter of prime importance to professional autograph hunters.

When the Marquis de Rochambeau was receiving Governor Cornell and his staff at the Fifth Avenue Hotel, he was astonished by the apparition of Mr. Bok, autograph book in hand, and the result is, "A. de Rochambeau" in delicate feminine characters. "Edw. Thornton," in a coarse, bold hand, was signed both on the envelope

An illustration of the high pressure at which General Garfield was living at this time is found in the repetition of the concluding syllable of pleasure—"pleasureure."

Mrs. Garfield wrote: "I have never objected to having my name placed beside General Garfield's. It is pleasant, therefore, to grant your request. With kind regards, very truly yours,  
LUCRETIA RANDOLPH GARFIELD.

Signed notes from the members of the Cabinet, Messrs. James, MacVegh, Lincoln, Windom, Hunt, and Kirkwood, were written in July or August, and all dwell upon the conditions of the President. Secretary Hunt wrote as follows under the date of Sept. 1:

Sir: Everyone who knew the qualities of President Garfield before an appointment was made upon his life by an assassin, recognized his intellectual power, his enlarged patriotism and his generous nature. But two weary months



imitated my own father in writing and many other things it had been better for me. I hope your son will read what I write more of late years with at least as much attention as to my more popular work.

Charles Darwin, in a curious, jerky hand, writes a letter, saying:

My collecting led me to science, and I hope that it may have the same effect on you; for there is no greater satisfaction than to add however little to the general stock of knowledge.

—New York Tribune.

## "The Charge of the Lightning Judge."

BY J. H. W. BILEY.

Up from the bench the other day,  
Bringing to *Steno* from *disney*.

As he thought of his failures old before,  
How the lightning Judge to *disney* once more.  
The air was warm and the hour was late;  
And the Judge started off at a rapid rate;  
With *Steno* went, to the wine,  
With *Steno* fifteen words behind.

And faster still than swift tongue rolled  
Till, like a torrent unrolled,  
Through the court-room seemed to pour  
Two hundred words minute after minute.  
And there in the shade of the evening light,  
Shook his quill with all his might.  
With *Steno* compressed, to the wine,  
Said *Steno* twenty words behind.

Then swift as his pen the dasher flew,  
Like chicken tracks in a muddy road;  
As he thought of the terrible deed,  
He scratched away like the utmost need.  
On his face came a pleasant smile,  
As he began to extol the Judge's style.  
And in phrase, and word—sign came to mind.  
His son was scarce ten words behind.

The first that came into his head were groups  
Of books and circles, and then the laque;  
Two long lines like the *disney* on parchment,  
Carries him two or three words in advance.  
And so, page after page, away he sped,  
Sometimes behind, sometimes ahead.  
And when they reached the end—do you mind?  
The Judge was fifteen words behind!!

—*Western Business Journal*.

## How Postage Stamps are Made.

[From the *Scientific American*.]

The number of original postage stamps issued in 1881 was 954,124,190, and value \$24,040,643. The method of printing postage stamps is as follows: The printing is done from steel plates, on which two hundred stamps are engraved, and the paper used is of a peculiar texture, somewhat resembling that employed for bank-notes. Two men cover the plates with the colored inks and pass them to a man and girl, who print them with large rolling hand-presses. The color of these inks are employed all the time, although they can be put in operation, if necessary. The colors used in the inks are ultramarine blue, Prussian blue, chrome yellow and Prussian blue (green), vermilion, and carmine. After the sheets of paper on which the two hundred stamps are engraved have been dried, they are sent into another room and gummed. The gum used is made of the powder of dried potatoes and other vegetables mixed with water. Gum-arabic is not desirable, because it cracks the paper badly. The sheets are gummed separately; they are placed back upward upon a flat wooden support, the edges being protected by a metallic frame, and the gum is applied with a wide brush. After having been again dried, this time on little racks which are fanned by steam-power for about an hour, they are put in between sheets of pasteboard, and pressed between hydraulic presses, capable of applying a weight of two thousand tons. The sheets are next cut in halves, each sheet of course, when cut, contains a hundred stamps. This is done by a girl with a large pair of shears, cutting by hand being preferred to that of machinery, which method would destroy too many stamps. They are then passed to the perforating-machine. The perforations between the stamps are effected by passing the sheets between two cylinders provided with a series of raised bands, which are adjusted at distance apart equal to that required between the rows of perforations. Each ring on the upper cylinder has a series of cylindrical projections, which fit corresponding depressions in the bands of

the lower cylinder; by these the perforations are punched out, and by a simple connection the sheet is detached from the cylinders, in which it has been conducted by an endless band. The rows running longitudinally of the paper are first made, and then by a similar machine the transverse ones. This perforating machine is invented and patented by a Mr. Arthur, in 1852, and was purchased by the Government for \$20,000. The sheets are sent dried once more, and then packed and labeled and stowed away in another room, preparatory to being put up in mail bags for dispatching to fulfil orders. If a single stamp is torn, or in any way mutilated, the whole sheet of one hundred is burned. Five hundred thousand are burned every week from this cause. The sheets are counted on less than seven times during the process of manufacturing, and so great is the care taken in counting, that not a single sheet has been lost during the past twenty years.

The postage stamp would seem to be only a humdrum sort of article, which fulfills a very useful, but withal extremely prosaic, purpose. Yet we learn from the *Chicago Inter-Ocean* that it can be made a delicate and subtle medium of delightful flirtation or romantic love, when skillfully manipulated by the sender of a letter and intelligently interpreted by the receiver, who by one swift glance at the stamp may instantly learn, from the manner of its application, whether to expect bliss or misery from the contents of the inclosed missive. The explanation of the whole matter, as given by the *Inter-Ocean*, is as follows: "Some ingenious persons have given a meaning to the location of a postage stamp on a letter. For example, they say that when a stamp is inverted on the right hand upper corner it means the person written to is to write no more. If the stamp be placed on the left hand upper corner and inverted, then the writer declares his affection for the recipient of the letter. When the stamp is in the centre at the top, it signifies a affirmative answer to a question, or the question, as the case may be; and when it is at the bottom, or opposite this, it is a negative. Should the stamp be on the right hand corner, at a right angle, it asks the question if the receiver of the letter loves the sender; while in the left-hand corner there means that the writer hates the other. There is a shade of difference between desiring one's acquaintance and friendship, for example: the stamp at the upper corner, if inverted, expresses the former, and on the lower left-hand corner means the latter. The learned in this language request their correspondents to accept their love by placing the stamp on a line with the surname, and the response is made, if the party addressed be engaged, by placing the stamp in the same place but reversing it. The writer may wish to say farewell to his sweetheart, or vice versa, and does so by placing the stamp straight up and down in the left-hand corner. And so on to the end of the chapter. There are in the world about six thousand varieties of stamps. The museum at Berlin contains between four and five thousand specimens, half of which are from Europe, and the rest are from Asia, Africa, America, and Australia. Among the many kinds of decoration which have been used on stamps are coats-of-arms, stars, eagles, lions, the effigies of five emperors, eighteen kings, three queens, one grand duke, several titled rulers of less rank, and many presidents.

THE PENMAN'S ART JOURNAL for May is the handsomest paper that enters our sanctum this month. Twelve large four-column pages filled with valuable instructions, beautiful specimens, and everything that tends to promote the art of calligraphy. Terms, \$1.00 per year; single numbers ten cents. *Address The Penman's Art Journal, 305 Broadway, N. Y.—Barney Beg Monitor.*

Illinois College has four Egyptian students, and Roskoe has four Choctaws.

## An American Sailor's Muscle.

HOW A YANKEE GOT THE BEST OF THE QUEEN'S NAVY.

We recently heard an interesting anecdote by which one can deduce a novel and add to it a tale, of how second thought often prevents vast complications. There is a Yankee skipper from Maine well known as a coal trader—Captain Pitcher. He is like most Maine men, largely proportioned and powerful. Some years ago he ran the *Kraz* from Washington to Boston, but has been abroad since trading between this country and the Continent. As the story goes, a British troopship, commanded by an irritable, impetuous officer of the Queen's "navy," was at anchor in a foreign port. Captain Pitcher's bark was being pulled in, and the person of this mismanagement fouled the person of the troopship, doing, however, little or no damage. The old officer, in a fury of rage, howled:

"Come on board, sir."

The Yankee skipper, not exactly knowing what to do under the circumstances, pulled in his gig to the ladder of the troopship and mounted to the deck. He was somewhat startled when, as he stood upon it, the old officer called:

"Seutry, arrest that man."

The skipper was astounded, but quickly answered:

"I am an American citizen. I am unarmed, but no man shall arrest me."

"Arrest him, seutry. Don't you hear me?" roared the captain.

The seutry advanced to seize the skipper, but was met with a left-hander that would discount a piddler. Striking the Yankee down for the gangway, quickly down every man who interfered, leaped into his gig, and pulled off to his bark. Straight to the American Consul he went, and put his case before him. The latter told him he would attend to the matter, and the next day the skipper called. The Consul sat at the centre of the table; to his right was the English officer, no other than Vice-Admiral Sir James Hope, K.C.B., in all the splendor of his uniform.

"Admiral Hope, Captain Pitcher," introduced the Consul.

"Captain, I am delighted to meet you," responded the Admiral. "And now let the war go on."

He spoke in the suavest manner, and with the sweetest of smiles. The skipper blushed and said that he thought the English officer should apologize.

"Not at all, not at all, my dear friend. You came on board of my ship, whipped the entire Queen's navy, and escaped without a scratch. Is it not that sufficient satisfaction? Don't let us have any Alabama claim business; please don't ask an apology; you are too good for me, I know, to force it."

"Well, Admiral," began the Captain, greatly mollified; "well, Admiral, I sorter guess that perhaps it's all right."

"Of course it is. We are diplomats, and I have some splendid brandy in my cabinet. These are excellent cigars; we will enjoy them to our brandy and segars, and our two nations will postpone war. If all of your sailors are like you, I should prefer that the war be indefinitely postponed."

THE PENMAN'S ART JOURNAL is a publication that should be in the hands of every lover of true progress in the art of penmanship. The long, varied, and successful experience of Prof. D. T. Ames, in all matters relating to pen art, affords a guarantee that his *Journal* will be in the highest degree meritorious. Each number, besides all important news about penmanship and penmen, contains one or more elaborate designs in lettering or flourishing that to the student of pen art are worth more than the subscription for a whole year. We consider the *JOURNAL* the ablest penman's paper that has ever come under our notice.—*Short-hand and Business Journal*.

## The Earth Drying Up.

[From the *New York Times*.]

There is abundant evidence that the amount of water on the surface of the earth has been steadily diminishing for many thousands of years. No one doubts that there was a time when the Caspian Sea communicated with the Black Sea, and when the Mediterranean covered the greater part of the Desert of Sahara. In fact, geologists tell us that at one period the whole of the earth was covered by water, and the fact that continents of dry land now exist is proof that there is less water on our globe now than there was in its infancy. This diminution of our supply of water is going on at the present day at a rate so rapid as to be clearly appreciable. The rivers and smaller streams of our Atlantic States are visibly smaller than they were twenty-five years ago. Country brooks in which men now living were accustomed to fish and bathe in their boyhood, have in many cases totally disappeared, not through any act of man, but solely in consequence of the failure of the springs and rains which once fed them. The level of the great lakes is falling year by year. There are many piers on the shores of lake-side cities which vessels once approached with ease, but which now hardly reach to the edge of the water. Harbors are everywhere growing shallower. This is not due to the gradual deposit of earth brought down by rivers or of refuse from city sewers. The harbor of Toronto has grown shallower in spite of the fact that it has been dredged out so that the bottom rock has been reached; and the dredging which has been done to the harbor of New York will not procure the deepening it. The growing shallowness of the Hudson is more evident above Albany than it is in the tide-water region, and, like the outlet of Lake Champlain, which was once navigable by Indian canoes at all seasons, the upper Hudson is now almost bare of water in many places during the summer. In all other parts of the world there is the same steady decrease of water in rivers and lakes, and the rainfall in Europe, where scientific observations are made, is manifestly less than it was at a period within man's memory.

What is becoming of our water? Obviously it is not disappearing through evaporation; for in that case rains would give back whatever water the atmosphere might absorb. We must accept the theory that, like the water of the moon, our water is sinking into the earth's interior.

## The Noise of the Finger.

Dr. Hammond says that when you poke the end of your finger in your ear, the roaring noise you hear is the sound of the circulation in your finger, which is the fact, as any one can demonstrate for himself by first putting his fingers in his ears, and then stopping them up with other substance. Try it, and think what a wonder of a machine your body is, that even the points of your fingers are such busy workshops that they roar like small Niagara. The roaring is probably more than the noise of the circulation of the blood. It is the voice of all the vital processes together—the tearing down and building up processes that are always going forward in every living body from conception down to death.—*Madison Co. Record*.

## The Very Worst Yet.

A maiden went into the water  
To bathe; but her mamma she later,  
And after some effort she later,  
And back to the washbuck she brater,  
Like a lamb led away to the slaughter,  
She told her she always had thater  
An obedient dutiful dater,  
And if she had done as she'd later,  
She'd have staid on the shore; and she'd later  
Resist her desire for the water.

See special club rates in first column of page 118. The premiums are certainly worth more than the cost of subscription to large clubs.



## Good Writers who Write Badly.

Among journalists and "literary fellows" generally, says the *Brooklyn Eagle*, one is prepared to look for remarkably illegible scrawls. That this is not always the case numerous autographs in this collection prove.

The late Bayard Taylor was a fine penman. George William Curtis' signature, although showing some signs of unusual care, is written in an easy, running hand, as legible as print. Whitelaw Reid, although not a fancy writer, evidently gives his compositors no trouble. Admirers of Charles A. Dana would hardly imagine that his fine editorials are written in a small, neat hand, and with a pen dipped in violet ink, instead of in gall. William Cullen Bryant wrote legibly in an old-fashioned style, though rather nervously toward the last. That A. Oakley Hall could write well, even under trying circumstances, appears from a polite note of his, dated about a week before he thought fit to disappear suddenly from New York, some years ago. Eli Perkins is a better penman than any one would believe upon his own unbacked assertion. Bob Burdette, of the *Hurlington Hawkeye*, could, with the necessary knowledge of mathematics, obtain a position in any mercantile house as book-keeper. Longfellow writes in a really beautiful Italian hand, and Whittier and Holmes rival him in their own peculiar styles. George Washington Childs has a style of penmanship which would appear as well at the bottom of a check as in the verses of one of his far-famed elegies. Marat Halsted is certainly the worst writer in the world, and the sight of what purports to be his signature would lend one to doubt the truth of his whole paragraph.

Good writing implies good judgment, good taste, a correct eye, and power for close applications, which are the real elements of success in any pursuit. In these respects good writing is certainly highly indicative of the character of the writer.

## Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational lines solicited.]

Education embraces the culture of the whole man with all his faculties.

The School Board of St. Louis has added to the course of studies at the public schools of that city, a series of oral lessons on etiquette.

The total expenditures upon industrial schools in England amount to \$1,580,000. There are now about 15,000 of these schools.

France has recently added a curious collection of 17,000 German pamphlets, many of them old and rare, to her library.—*The Observer*.

The Philadelphia Record says that of the 50,000 primary scholars in that city, rarely fifty per cent. go into the secondary schools. Fifty per cent. of those who do go from the primary into the secondary schools never go any further.

Omaha spends about \$80,000 a year in instructing 5,000 school children.

The average expenses per annum of the class of '81 of Yale was \$366.

The oldest existing literary society in the United States is at Yale. It was organized in 1768.

Harvard College has the largest freshman class in its history, numbering 250. Amherst has 97, Williams 85, Yale 255, Brown 70, Tufts 32, Dartmouth 43.—*School Journal*.

Miss Margaret Hicks, who has recently graduated from the course in architecture at Cornell University, is said to be the first woman who has ever adopted architecture as a profession.

The common schools of Germany are well-known to be thorough in their methods and excellent in the results they attain. These are won by teaching rather than text-books. The cost of text-books for one pupil in a course of eight years is only 3.67.—*N. Y. School Journal*.

The salutatorian at Yale last year was a German, the valedictorian, a Hebrew, the prize declaimer, a Chinaman. But when it came to read classical culture our native land came to the front. The pitcher of the Yale Baseball Club was an American.—*Ex*.

"You don't know how it pains me to punish you," said the teacher. "I guess there's the most pain at my end of the stick," responded the boy, feebly. "T any rate, I'd be willing to swap."

According to the Chicago *Inter-Ocean*, Georgia, the "Empire State" of the South, expended for the support of common schools \$1,143,53—a sum less than one-nineteenth of that expended for the same purpose by the State of Ohio.

The average age at which students enter American colleges is seven; a century ago it was fourteen.—*The Observer*.

A kindergarten editor has just written a holism about the pronunciation of Kickee.

Teacher: "If your father should give you ten cents a week for ten weeks, how much money would you have at the end of that time?" Boy: "I shouldn't have nothing. I'd er spent it all for a pistol and a box o' cays and a quarter o' a pound of powder."—*N. Y. School Journal*.

The number of Students at the Vienna University is now 3,457, exclusive of 494 unattached students or considerably more than at the German University of Berlin and Leipzig. Thirty-five are Americans.—*Notre Dame School, etc.*

A scholar in one of the Hinghamton public schools who had been over the map of Asia, was reviewed by his teacher, with the following result: "What is geography?" Scholar: "A big book." Teacher: "What is the earth composed of?" Scholar: "Mud." Teacher: "No; land and water." Scholar: "Well, that makes mud, don't it?" Teacher: "What is the shape of the earth?" Scholar: "Flat." Teacher: "You know better; if I should dig a hole through the globe, where would I come out?" Scholar: "Out of the hole."—*Notre Dame Scholastic*.

Practical arithmetic: "You can't add different things together," said an Austin school-teacher. "If you add a sheep and a cow together it does not make two sheep or two cows." A little boy, the son of an Austin avenue milkman, held up his hand and said: "That may do with sheep and cows, but if you add a quart of milk and a quart of water it makes two quarts of milk. I've seen it tried."

The presence of the women students at the University of California, has, the San Francisco Bulletin says, contributed to establish a wholesome standard of conduct on the part of the young men. These young women have been among the

the cleverest students of the institution. They have carried off a large proportion of the prizes and honors, and they are working with great zeal.

## PONUNCIATION.

Maritime, combatant, expulsive, myths, Behemoth, genadiah, nichishevou, cuff, Silhouette, sinny, sincere, slough.

Admixtion, shdelmen, acumen, facule, Aithen, alarum, arena, tirade; Archangel, carotul, carotul, unique, Silhouette. Parisian, precedence, critique.

Fair etiquette, and recitative, In a bold confident the burlesque should re lieve.

A robust jaguar, in a good magazine, Is seen chewing the quess of a poor mandarin.

*American Educator.*



The above cut was photo-engraved for Hill's Album of Biography and Art, from a pen and ink drawing No. 50, created at the office of the JOURNAL. Larger copies have been printed by photo-lithography upon fine plate paper No. 22, one of which is given as a premium to every subscriber to the JOURNAL. Copies mailed to others than subscribers for fifty cents each.

There are now four hundred American schools in Turkey, which are attended by about 15,000 scholars.

Texas has appropriated \$150,000 for the purpose of erecting buildings for the State University at Austin.

A Sunday-school boy, upon being asked what made the Tower of Pisa lean, replied: "Because of the families in the land."

It is only a schoolboy who can enjoy bad health; and even he must have it taught enough to keep him out of school.

Teacher: "What does it mean to say that a person bears off the palm?" Boy: "It means that he takes the cake."

What is the difference between a fixed star and a meteor? It is a son and the other a sister.

French: "My I have the pleasure?" Miss Society: "Oah?" French: "What does 'we mean'?" Miss S.: "O, U, and L."

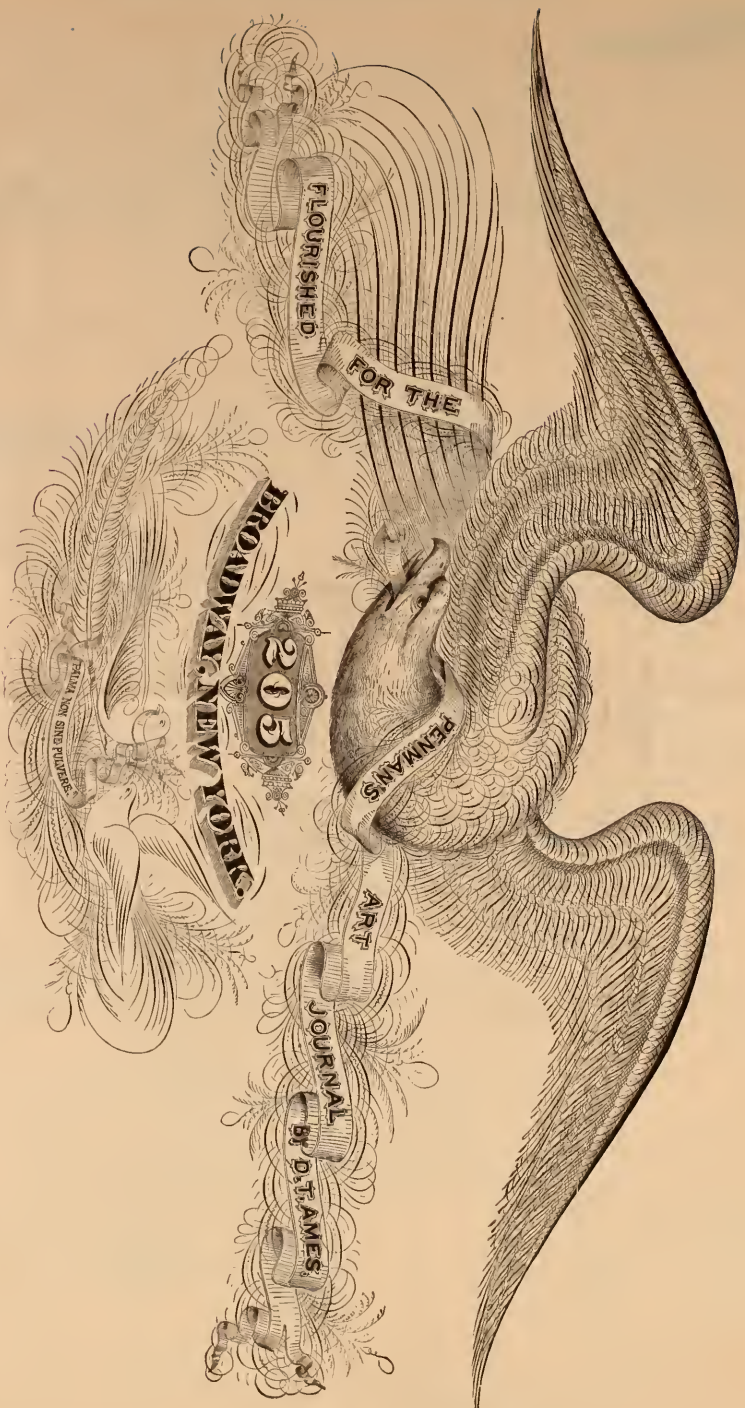
"Pins," said little Johnny, "have saved many people's lives." "How so?" asked the puzzled schoolmaster. "By not swallowing them," replied Johnny.

A Waterloo Sunday-school little miss was asked by her teacher: "What must people do in order to go to heaven?" "Die," I suppose," replied the little one.

A school-teacher asked: "What bird is large enough to carry off a man?" Nobody knew; but one little girl suggested "a lark." And then she exclaimed: "Mamma said papa wouldn't be home until Monday, because he'd gone off on a lark."

Mr. Abbott is reported by the Portland Advertiser to have said at the Concord School, that "Actualty is the Thingness of the Here." The Advertiser adds: "An ordinary person dislikes to set up an opinion against so high an authority, but sometimes it does seem as though Actualty is really the Hereeness of the Thing."





The above cut is photo-engraved from an original pen-and-ink specimen of our own design and execution: the size of the original is 23 x 48. We have the same photo-lithographed and printed upon good plate-paper 24x32 inches in size, and it is given as a premium, free to any subscriber or renewer of subscriptions to the JOURNAL. Copies mailed for fifty cents.







AT A REGULAR MEETING OF THE  
**Veteran Firemen's Association**  
 OF THE  
 City of New York.  
 HELD AT THEIR ARMS ROOM, NO. 73 LUDLOW ST. ON AUGUST 15 1881

The following Preamble and Resolutions were unanimously adopted:

WHEREAS,

**Captain Robert B. Moss,**

AN HONORARY MEMBER OF THIS COMMAND  
 has at all times manifested an unusual degree of interest in its welfare bestowing able and efficient service, giving liberally for the promotion of all its objects by which he has placed  
 THIS COMMAND UNDER A DEEP SENSE OF OBLIGATION TO HIM, IT IS

**RESOLVED**

That this organization recognizes the many kind and efficient acts, and the earnestness displayed in its welfare by **Captain Moss**, a young soldier, of the present day, in our organization, composed as it is of men who did their duty to their country in the battle field when he was a mere child.

He proved to us by his acts that he is thoroughly imbued with the spirit of  
 we therefore deem it a duty to render to him some token of the high esteem in which  
 HE IS HELD BY THIS COMMAND

BE IT FURTHER **RESOLVED** THAT THE THANKS

of this organization are due, and are hereby tendered  
 Captain Robert B. Moss with the assurance that we shall consider his success our success,  
 and sincerely hope to see him attain to a high eminence in his profession and be blessed with a large measure of happiness and prosperity.

**RESOLVED**

That a copy of the foregoing resolutions be suitably engrossed, framed and presented to  
 at such time place as the **Captain Moss** Captain & Co. may designate.

Hugh Dinnin  
 Thomas W. Roberts  
 William Sherburne  
 Alexander Weatherhead  
 Levi Dyer  
 James Mc Donald

**COMMITTEE.**



James T. Sheehan Captain  
 John C. Hervey  
 Thomas A. Hall  
 Michael W. Jones  
 John A. Hayes

By Order  
 Of the  
 Association



## Penmen's Convention.

We invite attention to a communication in another column, from Robert C. Spencer, President of the Business Educators' Association, in which he suggests that the penmen meet in conjunction with the convention of that Association. We are disposed to favor that plan, inasmuch as a large number of the most accomplished penmen are identified either as proprietors of or teachers in commercial colleges, and would be equally interested in the proceedings of such a convention. A special convention of penmen might be held immediately before or after the convention of the B. E. A., which would render it convenient for those who desired to attend the sessions of both associations.

We shall be pleased to hear from penmen relative to the plan proposed by Mr. Spencer, or suggestive of any other plan which they may deem preferable.

## A Double Number.

In order that readers may be better informed respecting the character and value of the premiums which we offer with the JOURNAL, we have deemed it proper so far as was practical, to give fac-similes of them in THE JOURNAL. Accordingly we have printed that double size, and there will be found in this issue reduced copies of four of the premiums, the fifth—"The Centennial Picture of Progress"—is too large to admit of the necessary reduction. It should be borne in mind, however, that larger prints of these works on fine plate paper can present a far better appearance than can the smaller copies, printed on inferior paper, and on a common press. Either of the prints offered are fine pictures, and worth to any admirer of fine penmanship, more than the yearly subscription price of the JOURNAL.

## Newspapers of the World.

It is estimated that there are published in the world about 20,000 newspapers, divided nearly as follows: In North America, 9,120; in Europe, including Great Britain, 9,000; in Asia, 367; in Africa, 50. It will be seen by this estimate that the Americans are decidedly the leaders in the newspaper world, there being on the average a newspaper published to every 6,000 of its people; while Europeans are supplied at the rate of a paper to each 31,000; the Asiatics indigne their propensity for news to the extent of a paper to every 2,000,000; and 4,000,000 of Africans possess their literary hunger with a single newspaper. No wonder that missionaries go out from the New to the Old World.

## Giving Credit.

It is the desire and purpose of the publishers of this journal to give the full and proper credit to all who contribute to its columns, and to all sources from which material is selected. In some instances this has not been done, from the unknown origin of articles, they having been taken from old scrap-books or inclosed in letters to the JOURNAL.

We herby request all parties, including clippings for insertion in the JOURNAL, to note, when known, their origin.

## To Advertisers.

We regret the necessity of calling the attention of many parties who have sent copy for small advertisements in the JOURNAL unaccompanied by cash, to the fact that our terms for all advertising are positive cash in advance, and that it is entirely useless to send copy upon any other terms. Bills have been at once sent for such advertisements, and where not paid such advertisements have been, and will be omitted from the JOURNAL.

## Back Numbers.

All or any of the back numbers of the JOURNAL, since and inclusive of January,

1878, can be supplied. No number prior to that date can be mailed.

All the 48 back numbers, with any four of the premiums, will be mailed for \$3.25, inclusive of 1882, with the five premiums, for \$4.00.

## Exchange Items.

We acknowledge with pleasure the receipt of other exchanges and periodicals as follows:

*The Pennant's Gazette*, published by G. A. Gaskell, of Jersey City, N. J., is full of good reading.

*The Scientific News*, published by Munz & Co., 37 Park Row, is one of the finest illustrated, most attractive and valuable of our exchanges.

*The Pennsylvania Business College Journal*, published by J. N. Curry, of Harrisburg, is gotten up with rare good taste, and filled with interesting reading matter.

*The Students Journal*, published by A. J. Graham, 744 Broadway, is devoted principally to the interest of Graham's Standard Photography, and is one of the best edited papers among our exchanges.

What has become of the *Bookkeeper and Penman*. It is now some months since we have seen a copy. Has it gone where the "woolbine twine," or has it disdainfully skipped our sanctum in its monthly rounds?

*Brown's Photographic Monthly and Reporter's Journal* is a twenty-page paper devoted exclusively to short-hand writing, and is full of interesting matter. It is published by D. L. Scott Browne, 23 Clinton Place, New York, for \$2 per year.

*Benough's Cosmopolitan Short-hand Writer*, Toronto, Canada, is a sixteen-page monthly magazine devoted to short-hand writing. It is ably edited, spicy and interesting, and contains much valuable reading matter to those interested in short-hand. Mailed one year for \$1.

*The Universal Penman*, published by Sawyer & Brothers, Ottawa, Canada, for \$1 per year, is a sixteen-page monthly magazine, devoted to penmanship, photography, and drawing. It is well-edited, and it must be interesting and valuable to all persons interested in these subjects.

*Pennas's Monthly Bugle* is a large four-page sheet devoted chiefly to industrial matters. It starts off with a creditable degree of editorial skill and vim, and at the low price of thirty-five cents, or fifty cents with premium for a year, it is the cheapest publication that we know, and should be read by everybody.

*The Short-hand Business Journal*, by John B. Holmes, Laport, Ind., is one of the most reliable school journals that has ever come into our hands. His story of Melville Fairbank & Co., is a happy and truthful presentation of the value and necessity of a practical business education. Prof. Holmes ranks deservedly high as a practical educator, and especially as a teacher of short-hand. Many of the best short-hand reporters of the country are indebted to him for skillful instruction.

*Minneapolis Weekly*, Minn.  
*The School Journal*, New York.  
*The Rugby Journal*, Wilmington, Del.  
*The Human Appeal*, Cincinnati, O.  
*The Occident*, Berkeley, Cal.  
*Human's College Journal*, Worcester, Mass.

*Our Second Century*, New York.  
*La Luz Del Nuevo Mundo*, San Francisco, Cal.

*Educational Review*, Pittsburgh, Pa.  
*Davenport Business College Journal*, Davenport, Iowa.

*Grant Western Business College Journal*, Omaha, Neb.

*Gayer's Stationer, Teachers Guide, Teacher's Institute, Scholar's Companion, and The Alps, Sailors Magazine.*



Jennie E. Hanson, of New Haven, Conn., writes a handsome letter.

C. N. Crandall is having good success teaching penmanship at Valparaiso, Ind.

Wm. McClave is teaching writing in the public schools of Scranton, Pa., and also conducting evening classes.

L. Fellers is principal of the commercial department of the University of the Pacific, he writes a good practical hand.

Fred F. Judd is teaching writing, and the commercial branches at Jennings's Seminary and Aurora (Ill.) Normal School.

L. Malaraz is teaching writing at the Sterling (Ill.) Business College. He is one of the best card-writers in the country.

*The Gulf Coast Progress* pays a high compliment to penmanship exhibited at the late Exposition, Atlanta, Ga., by Eugene Crichton.

E. W. Burns, of Holyoke, Mass., recently favored us with a call, he is a fine, practical writer, and is now dealing in paper stock.

In our last issue we noticed "Martin's Compendium of Ornamental Art," giving as author, J. M. Martin, which was a mistake, it should have been C. L. Martin.

*The Titinville (Pa.) Morning Herald* speaks highly of the Business College lately opened in that city by H. C. Clark, and which has nearly one hundred pupils in attendance.

Messrs. Josh & Benish, proprietors of the Island City Business College, Galveston, Texas, are highly praised by the *Galveston Daily Journal* for their faithful and successful school work.

C. C. Cochran, who for several years has held the position of Prof. of Commercial Science in the city schools of Pittsburgh, Pa., is conducting a Business Night School in that city. Prof. Cochran is an accomplished and successful teacher of commercial branches.

O. C. Vernon, who has for some time past been teaching writing classes at Sigonier, Ind., is highly commended by the press, and was at the close of a recent course of lessons, the recipient of a very complimentary set of resolutions from the members of his class.



T. H. McCool, of Philadelphia, Pa., sends a superbly executed flourished line.

An elegantly written letter comes from J. F. Whitekather, Fort Wayne, Ind.

Mary H. Jenkins, public school teacher, in Pittsburgh, Pa., writes a beautiful letter.

W. P. Macklin, of St. Louis, Mo., sends a creditable specimen of lettering and drawing.

D. Clinton Taylor, in the U. S. Surveyors Office, Virginia City, Nev., writes an elegant letter.

A. G. Ward, Rock Island, Ill., writes a handsome letter, and incloses several skillfully executed drill exercises.

James Foeller, Jr., sends an imperial photograph of a very skillfully executed piece of lettering and pen-drawing.

G. R. Denary is teaching writing at Medina, N. Y. He encloses several creditable specimens of practical writing.

C. H. Peirce, of Keokuk, Iowa, sends a package of exercises in figures by 45 of his pupils, which are remarkably good.

J. W. Pierson, of Mercer, Ohio, writes a very handsome letter, in which he incloses several superior specimens of practical writing.

F. H. Hall, teacher of writing in Shields Troy (N. Y.) Business College, writes one of the most elegant letters received during the month.

A photograph of what appears to be a very finely executed pen drawing of a lion scroll and lettering, comes from G. T. Oppinger, Shattling, Pa.

An elegantly written letter and several superior specimens of flourishing and drawing comes from L. A. Barro, associate proprietor of Rockland (Me.) Commercial College.

E. A. Morgan, Washington, Ind., who advertises his pen in another column, writes a letter in good style, and is highly commended by the press where he has taught classes.

C. C. Cook, a student at the Pennsylvania Business College, Harrisburg, Pa., sends a very handsomely executed specimen of flourishing and lettering, also of practical writing.

A beautifully written letter comes from Lyman D. Smith, teacher of writing in the public schools of Hartford, Conn., and author of "Appleton's Standard System of Penmanship."

Several well executed specimens of practical writing, and a skillfully executed flourish, was received from J. W. Hawkins, a pupil at A. H. Hinman's Business College, Worcester, Mass.

S. Ed. Riley, of Coloss, Ill., who has just completed a course of instruction at Muscassini's Business College, Quincy, Ill., writes a handsome letter, in which the ease and grace of movement displayed is quite remarkable.

An elegantly written letter comes from our friend, W. H. Duff, of Duffs College, Pittsburgh, Pa., which goes with his portrait, also inclosed, into our scrap book where they can be seen and admired by all who may honor our sanctum with a visit.

P. R. Cleary, teacher of writing, Albion, Mich., sends a photograph of a finely executed piece of pen-drawing. The central figure, a female head, is exquisitely drawn, while the lettering and scrolling that surrounds it are in good taste, and well executed.

H. A. Munaw, with the *Memoiriste Publishing Co.*, Elkhart, Ind., incloses photographic copies of three very finely executed pen drawings, two of which are portraits of Lincoln and Washington. Mr. Munaw has also compiled and published a valuable little book of 112 pages, entitled "Fire-side Readings," which is composed of selections from various well-known and popular authors. The work is sent by mail, in cloth for 50 cents, in paper for 30 cents.

## Special Inducement.

To any person receiving a specimen copy of this issue, we offer to mail the remaining two numbers for 1881 and all the numbers for 1882, (in all, fourteen numbers of the paper), and a choice of the four premiums for \$1.00. Give it a trial.

## Carhart's Class-Book of Commercial Law.

Is meeting with almost unprecedented success as a text book in Business Schools. This is no more than it deserves. It meets a want long felt by teachers of short courses of Commercial Law. Such teachers who have not seen a copy, should send for it. Advertisement in another column.

A good handwriting opens new avenues for employment, and more frequently leads to business success than any other one accomplishment.

Show your "hand," if it is clear, legible, and rapid, there are plenty of places open you.





THIS IS THE ORIGINAL 27 X 40 INCHES.

The above cut is photo-engraved from our own pen and ink copy. The size of the original is 27x40 inches. It has been photo-lithographed, and is printed upon fine paper 24x32 inches in size, and is one of the best premiums, a choice of which is given to every new subscriber or renewer of a subscription to the JOURNAL. For any one not a subscriber it will be sent for 50 cents. The pen shading around the lettering was done with our patent shading T square.



## Complimentary to the Journal.

As an evidence of the great popularity and universal appreciation of the JOURNAL, we take the liberty of presenting, through its columns, a few of the multitude of kind and flattering sentiments expressed on its behalf by the press and its patrons:

## FROM THE PRESS.

THE PENMAN'S ART JOURNAL, published by D. T. Ames and B. F. Kelley, 210 Broadway, New York, at the low price of \$1 per year, is undoubtedly the best and best presented of its kind published in the English language. We have no hesitation in saying that three numbers long before we are worth a year's subscription. It contains articles from some of the several of the leading pensmen and commercial leaders of the country, together with carefully edited news articles and notes of great interest to penmen and to teachers. We heartily commend this excellent paper to all students, but especially to those in the commercial department of this institution, and advise them to form clubs of one or a half cent on their subscriptions. (The New Haven, Ind., Solutionist.)

The September number of the PENMAN'S ART JOURNAL is one of special interest and value. In this number the editor has furnished his readers with a most practical paper on "Bad Writing: Its Cause, Effect, and Correction." We have carefully examined this article and are fully convinced of its practical utility and value, and we will as soon as possible. It is of itself worth many times the price of the paper, and yet it is but one of many other articles which are that most ably discussed in this particular issue. (The Bookkeeper.)

It is extremely edited by one who understands his business, who is not only a calligraphic himself, but who also knows how to get up material for a really interesting paper for his letter penmen. The low price of subscription should serve it a large circulation. (Notre Dame, Ind., Solutionist.)

THE PENMAN'S ART JOURNAL is devoted to the practical and ornamental in penmanship. It is an entertaining journal being filled with much interesting reading matter aside from that pertaining to the art of penmanship, and completely fills the bill. (St. Louis, Mo., Vign and Patriot.)

There is probably no man on the continent better qualified than Professor Ames to conduct such a periodical. The products of his skillful pen are many and beautiful, and show that he is truly an M. A.—Member of Parliament, but Master of Penmanship. (Student's Journal.)

It is a splendid opportunity, containing lessons in penmanship, for students of the finest penwork, and carefully written articles on penmanship and the commercial branches, making it an most valuable and interesting journal. (The Teacher, Grade.)

It is the leading publication representing penmanship, and an exceedingly attractive and helpful journal for all who would become good writers. Its numerous beautiful specimens are, above, worth several times the cost. (Herkens' Magazine.)

It is a fine, practical journal, devoted most exclusively to penmanship. It is probably illustrated, and handles the most selected subjects in a masterly manner. (Graduate School Journal.)

It is a model paper in its mechanical make-up, and its contents are as valuable to every penman and book-keeper. (St. Maryland.)

THE PENMAN'S ART JOURNAL, of New York, requires no note to recommend it.—(Young Canada, Montreal, Canada.)

It is an exceedingly handsome monthly.—(Boston Home Journal.)

It is a valuable publication.—(Kansas City, Mo., Patriot.)

## FROM PATRONS.

Henry C. Spencer, Spencerian Business College, Washington, D. C.: "THE JOURNAL is the medium of fresh news, useful information, best ideas of good clear headed teachers and penmen in regard to their profession, and a repository of beautiful and attractive illustrations of pen art from your own penmen, and others. Without thought of flattery, I say, slowly, I think you have the talent, breadth, mind, and spirit of good will requisite for the management of the JOURNAL."

Hon. Mr. Mayhew, Detroit, Mich.: "I have been much more interested in the successive issues of the JOURNAL from the first number. It seems to me to be filling an important mission. I trust it will heretofore not only aid penmanship as an art, but that applied penmanship as a commercial branch, shall, by its influence materially promote the interests of business education, whose great importance is not yet fully appreciated."

H. Russell, East Business College: "I am more than pleased with its fine appearance, and it certainly seems that since we have at last got the right man at the helm, we shall have what has long been needed, a good penman's journal."

C. R. Remmel, Chicago, Ill.: "THE PENMAN'S ART JOURNAL is such a publication as the art which it advocates demands. It is able and beautiful, and should be in the hands of every teacher as well as student of the art."

W. G. H. Augusta, Me.—Do written words require postage at letter rates? Ans. Yes; everything that is entirely to writing must pay at the rate of three cents for every half ounce.

E. H. W. Atlanta, Ga.—Which is best adapted to left-hand writers, the back or forward slope? Ans.—We believe that the direct slope is the best and easiest to acquire and practice, and especially well that be the fact when one is deprived of the use of the right hand after having learned to write with it.

H. C. D., Baltimore, Md.—In the execution of large specimens of pen-work, would you commend the use of a drawing board, or would you work with the sheet loose upon the table? Ans.—We should never execute any kind of pen-work without fastening the paper upon a drawing board; work can be done better and with greater facility.

D. C. J., San Jose, Cal.—Is it practical to execute good business writing with the whole arm movement? Ans.—It is not. Writing so executed will lack precision, it will be spindly, and will usually abound with flourishes; the whole arm constitutes a lever too long for proper control in common writing, and is adapted only to making large capitals, and writing upon a large scale, and off-hand flourishes.

We are regularly in receipt of the PENMAN'S JOURNAL, one of the most useful monthly publications upon the entire subject of penmanship to be found in the world. The artistic pen drawings that illustrate the pages of this superb periodical, are any one of them worth more than the subscription price. Teachers send for it by all means. Published at 210 Broadway, N. Y., price \$1 per year.—Clayville (Pa.) Sentinel.

"I don't see how you can have been writing all day like a horse!" exclaimed the wife of a lawyer, her husband having declared that he had been thus working. "Well, my dear," he replied, "I've been drawing a conveyance all day, anyhow."

## Penman's Convention.

OFFICE OF SENECA FALLS BUSINESS COLLEGE, SENECA FALLS, N. Y., Nov. 15, 1901.

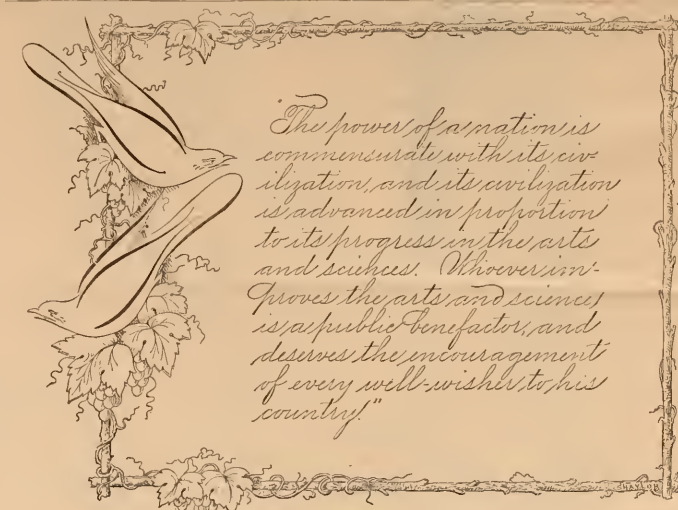
Editor PENMAN'S ART JOURNAL:—I notice that there is some agitation through your columns in favor of a distinctively Penman's Convention. I am, I think, by no means indifferent to the best interests of a profession in which I have had the honor for some years to labor, and shall be glad to contribute in all practicable ways for its advancement. It is possible that a strictly Penman's Convention would be successful, and the best, all things considered, for that branch of art and education; but on that point I entertain grave doubts. It seems to me that a much better plan would be to organize a Penman's Section of the Business Educators' Association, to meet at the same time and place. In this way I think a much more general attendance and greater interest would be secured in both, and much mutual advantage would result.

The next meeting of the Business Educators' Association will be held in Cincinnati. The date is not yet fixed, but the last of May, or first of June, has been suggested.

As President of the Association, I venture to offer the above suggestion to my brethren of the pen, and volunteer my services in making such arrangements in their behalf at Cincinnati as will be most agreeable to them. What say you to this?

Respectfully,

H. C. SPENCER.



The above cut is photo-engraved from an original specimen created by H. W. Shagor, Principal of the Portland, (Me.) Business College. Mr. Shagor has long held a front rank among the successful writers and teachers of the country.

It is finely illustrated, and is the very best of its class in America. This is the fifth year of its publication, and during that period it has earned a widespread and just credit in every department of penmanship. To the teacher it has given the experience and advice of the masters. To the learner it is full of instruction. To the artist it presents the most and best specimens of the penman's art. We believe that anyone interested in fine and correct writing—and every student should be—in is no very better interest in a dollar than in subscribing for the PENMAN'S ART JOURNAL.—(Boston's Monthly Breeze.)

It is one of the ablest and most carefully and best prepared papers in America, its typographical appearance is, indeed, fine, and the beautiful designs and finely finished cuts illustrative of the art of penmanship are a credit to the publishers. Any person desiring to receive a free copy on their investment in the art should send for the PENMAN'S ART JOURNAL.—(Great Western, Omaha, Neb.)

It has been our privilege to have passed some of almost all publications that have been before the public on this subject for the past twenty years, and we have never yet seen anything to equal the PENMAN'S ART JOURNAL in artistic design, and valuable information in reference to general and ornamental penmanship.—(Torr's House, Ind., College Journal.)

It gives most practical lessons in penmanship. All its methods are explained in the most straightforward manner, and instead of the great amount of technical analyses that has ever loaded the subject of penmanship, the JOURNAL gives simple, natural lessons.—(The Penman, Kansas, Okla.)

No professional penman or aspirant for penmanship can afford to miss a single copy. The articles are written from the pen of some of the best penmen in America. As for the engravings, it is enough to say that Prof. Ames has charge of that department.—(Troy, N. Y., Daily Press.)

It is handsomely illustrated, eight-page quarto full of good reading on penmanship and other kindred subjects. Those desiring to know more in the art of penmanship will find much in the PENMAN'S ART JOURNAL.—(Elizabeth, N. J., Daily Journal.)

None paper of the kind has ever appeared in this country. The circulation is already becoming large, and well distributed. It deserves and will no doubt receive the hearty support of every corresponding penman.—(Boston Globe.)

It is ably edited and skillfully illustrated. Its editor, Mr. Ames, is a master in his profession, and will undoubtedly make the JOURNAL the chief of its class, and a valuable aid to all teachers of writing.—(New York School Journal.)

THE PENMAN'S ART JOURNAL is an interesting and beautifully illustrated paper devoted exclusively to the Art of Penmanship. Mr. Ames, its editor, is a pen artist of marvellous skill.—(The Enterprise, New York.)

It fulfils and extends a large good penmanship, and contains beautiful specimens of the art which should be seen and studied.—(Kingston, Ont., Daily News.)

It is one of the most and most interesting publications we have had the pleasure of perusing in a long time.—(Newark's City Herald, Nelson, Neb.)

It is a valuable paper for all the lovers of pen art, and throughout we can see the growth of America, which is saying enough.—(Penman's Help.)

It is beautifully printed, and illustrated with fine penmanship, and is of great value to every body.—(New Haven, Conn., Enterprise.)

It is the only first-class exposure of business education and the art of penmanship in this country.—(The Week's College, Troy, N. Y.)

It is an excellent paper, filled with good, practical lessons in writing and pen drawing.—(Macon, Ill., Journal.)

W. P. Cooper, Kingston, O.: "I can imagine nothing more elegant or better. It abounds in choice articles that revise old memories and help friends, and is rich in wholesome instruction, while its engravings are superb in art, not only robust of progress, but inspired by the ever creative brain and coming from the genius and trained skill."

J. C. Bryant, President of the Buffalo Business College: "THE JOURNAL is a beautifully gotten up, and so well filled with readable and happy matter, that I feel at almost every issue to make my subscription. I need not express a hope that it will be a permanent success, for there can be no failure if you keep up the present standard."

G. A. Gaskell: "The variety of the excellent fine pen-work you are giving us as well as the choice reading matter, makes it, in my opinion, superior to any of its predecessors. No young, old or young, veteran or beginner in the profession, can read the JOURNAL without deriving great benefit."

J. W. Sewak, United States Treasury Department, Washington, D. C.: "Your JOURNAL is a 'jewel.' It is the best dressed, the most beautifully edited, and contains more real 'hard' information in its columns than any paper of its class that has ever been published in this country."

J. S. Sawyer, Principal of Doubleday Business Institute, Utica, N. Y.: "Your paper is doing a great work by keeping up a spirit of emulation among penmen. It is wholesome, and absolutely useful. Succeeding generations will bless and cherish the name of its editor."

S. S. Puck, New York: "You have shown the disposition to put in the ally and base to give a first-class paper for sale dollar a year, which in point of appearance, and general adaptation to its work, is not excelled by any publication in this country."























